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UNIVERSITY OF ALBERTA

# GEORGE ELIOT'S CANINE COMMUNITY: DOG CHARACTERS AND IMAGERY

BY

STEPHEN B. KUNTZ

(C)

A thesis submitted to the Faculty of Graduate Studies and Research in partial fulfillment of the requirements for the degree of

MASTER OF ARTS

DEPARTMENT OF ENGLISH

Edmonton, Alberta

Fall 1993

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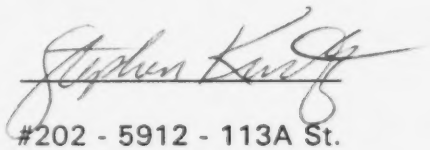

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George Eliot's Canine Community: Dog Characters and Imagery

submitted by

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in partial fulfillment of the requirements for the degree of

Master of Arts.

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31 August 1993

To Karen,
whose patience, support, and love
have kept this endeavour, and others, alive.

# ABSTRACT

The image of the dog is a central motif in the work of George Eliot. This thesis explores the use of canine characters and imagery in four George Eliot novels. Dogs become characters in their own right, contributing to and advancing the action of the novel, as well as functioning as emblems of their owners. Of particular interest is the relationship between dogs and women in the novels. A comparison of aspects of the master/pet relation reveals that both domination and affection are often used to maintain power over others.

In chapter one, on Adam Bede, dogs become a means of mediation for the characters as well as the narrator. The next chapter looks at pet/master and male/female relationships in The Mill on the Floss. These relationships often reflect each other in the male desire for power and in the tendency to treat the female as subordinate. The third chapter, on Middlemarch, shows the way in which the dogs in the novel reflect the relationships of the characters to each other. The final chapter examines the use and abuse of power and affection in dominating the central female character in Daniel Deronda.

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# Introduction

> People are beginning to see that the first requisite to success in life is to be a good animal.
> - Herbert Spencer

> I am secretly afraid of animals--of all animals except dogs, and even some dogs. I think it is because of the *us-ness* in their eyes, with the underlying *not-usness* which belies it, and it is so tragic a reminder of the lost age when we human beings branched off and left them: left them to eternal inarticulateness and slavery. Why? Their eyes seem to ask us.
> - Edith Wharton, from her diary

Asked to draw up a list of the seven ruling passions in her life, Edith Wharton placed 'Dogs' second, after 'Justice and Order'--'Books' came third (Animals and Man 51). It should not be surprising that such an intelligent and unsentimental woman should give dogs such an elevated status--for many people, the dog is kin. In light of Wharton's declaration and the place of pets in North American society, Francis Bacon would probably rescind and perhaps reverse his statement that "Man is the God of the dog." Although for me the dog resides as neither master nor servant, I could not help noticing recurring canine images and characters while reading Adam Bede. During this time I began rereading Middlemarch, and what had captured my attention in Eliot's first novel was confirmed in Middlemarch. And thus began my search through Eliot's other novels to support my growing suspicion that something more than animal ambience was intended by the author. I began examining the novels looking for possible significance and order within the use of this recurring image. The idea began forming in my mind that the way characters relate to dogs, both their own and others', could be used as a barometer of sorts about the way human beings view themselves and others. Man's animal relationships say a great deal about the society and people and the power structures in operation.

In deciding which of Eliot's novels to use in this discussion I was governed mostly by the presence of dogs in the work and the suggestiveness of the canine motifs therein. This is not to say that texts not discussed have nothing to convey regarding Eliot's use of dogs. Scenes of Clerical Life, although containing several dogs of interest, is not, strictly speaking, a novel. Romola, owing largely to its setting I believe, has the fewest canine references of any Eliot text and was thus easy to exclude. Silas Marner and Felix Holt, novels not addressed in this work, are texts that could bear the scrutiny of canine analysis. The texts which I have chosen are those I have found to be most richly suggestive in their use of the dog motif, and therefore best suited for the following discussion.

In approaching this subject, what surprised me was that while some critics make passing reference to the animals in Eliot's novels, and others mention Darwin's influence on her thought and writing,[1] none to my knowledge have expounded in any significant way on the dog, who seems to be, both privately and in her text, the animal to whom she was most drawn. The frequency of reference to dogs and the number of dogs present in the novels can hardly be overlooked--I count twenty-nine named dogs in the novels, besides others significantly referred to. For instance, in Middlemarch there are thirteen dogs, five of which are assigned names, and more than fifteen examples of dog imagery; and the appearance of her dogs always advances, modifies, parodies, or represents the human interaction.

A glimpse into Eliot's personal life may help account for her prolific use of the dog in her novels. Through the novel writing years Eliot owned three dogs: Pug, a pug, from 1859-61; Ben, a bull terrier, from 1864-68; and Dash, a spaniel,

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[1] See Gillian Beer, Darwin's Plots.

for a short period in 1872. The Leweses were apparently not overly fond of people staying at their home, but were happy to accommodate their friends' dogs while they went abroad (Laski 69). The letters of George Eliot and George Henry Lewes are also helpful in this regard. Lewes describes dogs as his passion (Letters V 377) and refers to Pug as "that young gentleman" (III 178); Eliot similarly calls Pug "our very slow child" (III 304). In their letters to each other they sometimes add closing remarks such as, "give my love to Ben" (IV 151). Even their friends and relatives seem to have picked up on, or shared in, their passion for dogs. Lewes' son, Thornton, ends a letter to his father with, "much love to everyone, not forgetting the servants and Ben" (VIII 322). The Leweses also had their portrait taken with Ben (VIII 321) as well as receiving portraits of their friends' dogs (V 466).

The Leweses' attitude toward their dogs only underlines the dog's unique place in the civilized world: the wild beast domesticated by a species higher on the evolutionary scale. But how much higher?--a question that became increasingly important in the nineteenth century, as Darwin and others developed the theory of evolution. Darwinism left man wondering about his relationship to animals. In addition, the dog seems a particularly apt symbol because of his long association with man--the dog, we are told, was domesticated 10,000 years ago. And then there are the numerous connotations that the word *dog* has: faithful as a dog; dumb as a dog; die like a dog; a dog's day; sick as a dog; in the doghouse; to go to the dogs. There are seemingly more negative connotations than positive, but the fact that the dog has entered the language of human beings to such a degree is significant. Dogs occupy a unique place among the beasts of the world, and even among the beasts which man has domesticated--it is one of the few animals that is

allowed indoors, even in the bed of its owner. Having entered the language, homes, and hearts of humanity, it was only logical that the dog would engage art and literature.

Eliot's pronounced use of canines in her art is not without precedent. Through the centuries the dog has been used in a variety of ways by authors. Many, like Pope, have had good fun with the dog, using it as a device of satire. Others have used the dog as a foil to man to present an aspect of his character he would rather hide--as a touchstone by which to determine his worth.[2] Dickens' works also have their fair share of canine characters--Bill Sikes' faithful dog Bull's-eye in Oliver Twist, or Merrylegs in Hard Times. And in more modern times the dog has been used in a variety of ways in authors as diverse as James Joyce, Grahame Gibson, and Stephen King.[3]

Likewise the visual arts have used dogs to add meaning to their text. The paintings of Diego Velasquez (1599-1660) employ dogs in enigmatic roles in which "it is easy to see them as implying a satirical commentary on the subjects of the painting" (Clark 185). In the eighteenth century William Hogarth (1697-1764) elevated the dog's status, painting many portraits which included the dog. His own portrait, "The Painter and His Pug" (1745), presents his pug, Trump, as his emblem. While his own image is represented by a portrait within the painting, the dog is placed outside the frame in the real world (Clark 187). Hogarth's series of engravings, "The Four Stages of Cruelty," show how cruelty to animals leads to

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[2] For a discussion of dogs in language and literature pre-nineteenth century see William Empson, "The English Dog" in The Structure of Complex Words; also see Paulson, "The English Dog."

[3] See Joanne Rea, "Joyce's Canine Imagery: Symbolic or Symptomatic" Journal of Evolutionary Psychology 7.3 (1986): 298-305; Scholtmeijer, Animal Victims in Modern Fiction 259-92.

cruelty to human beings. But in stage four the dog exacts some revenge for the animal kingdom in eating the heart of the villain, who has been hanged for murder. And in the paintings of Thomas Gainsborough (1727-1788), Kenneth Clark finds that the use of dogs is neither "symbolic nor satirical, nor do they particularly reflect the character of their sitters. But they establish a pleasant informality of atmosphere, and he is said to have found them more sympathetic and easier to understand than their owners" (189).[4]

In fact, in Eliot's use of the dog, it is often the owner who is being commented on. We will observe, by paying particular attention to the canine characters in Eliot's novels, that she often provides a concise and astute insight into a human character by using a dog as a gloss to represent that character. Some dogs in the works are accorded almost human status--they have their own personalities, and often their action is as important to the story as that of some of the human characters. Others, though named, serve as an appendage to their owner, appearing briefly to communicate some aspect of their master that will be made clear later, or as emphasis on something already known.

Of particular interest to me is the relationship between the women and dogs in the novels. Few women in Eliot's novels own dogs, but that does not prevent her from using dogs to elucidate the state of women. The women in the novels frequently find companionship and compassion with dogs. The corollary to this positive aspect is that the women may be treated as pets or lower forms of humanity. Physically and intellectually confined by his species, the dog is

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[4] See Clark's book for the paintings mentioned and a fuller treatment of the relationship between man and animals as reflected in art.

intrinsically the Other. The woman is also the Other. As intruders into the male world, yet part of their world, women and dogs are both defined as the Other. This linking of women and dogs recurs throughout Eliot's novels. Dogs, like all non-human animals, and women are largely voiceless in the nineteenth century. Both the women's movement and the animal rights movement found their voice in the Victorian era and began their cry for status and inclusion in a male-dominated world.

Like the epigraphs which begin most chapters in her novels, Eliot's use of dogs sets the stage and provides clues for the reader. Similar to Thackeray's chapter initials in Vanity Fair or the 'dumb show' in Hamlet, the scenes involving canines often embody the larger issues of the novel. They provide a kind of sub-text which runs throughout the novels. However, as with Thackeray's illustrations, they can be ignored without significant loss; but, if looked at, studied, and contemplated, however briefly, they will aid the reader in seeing more clearly Eliot's themes and add to the aesthetic quality of her work. Eliot goes to great length to distinguish the breed, colouring, and actions of many of her dogs--a dog is not a just a generic being any more than a woman in a novel is just a generic woman. The particular breed chosen adds, in some cases, not only metaphoric significance but visual importance. When the reader is told in Middlemarch that Sir James Chettam is approaching on a horse with a setter on either side, Eliot wants the reader to visualize setters in all their splendour--not some ill-kept mongrels following an equally ill-kept horse. Eliot's use of dogs in her individual novels and, I would contend, in her novels as a whole is like the use of leitmotif in opera. Small melodic fragments are used to identify characters; these fragments are then heard

again to reintroduce a particular person, situation, or idea. The dogs in Eliot function in much the same way, serving to unify her texts through reminding the reader of other characters and situations in the same or another Eliot text.

Chapter One

# Canine Mediation in Adam Bede

> In truth, it is a most beautiful most human Book! Every dog in it, not to say every man woman and child in it, is brought home to one's "business and bosom," an individual fellow-creature! I found myself in charity with the whole human race when I laid it down--the canine race I have always appreciated--"not wisely but too well!"--the human, however,--Ach!--that has troubled me--
>
> - Jane Welsh Carlyle writing to the author of Adam Bede

In his book Religious Humanism and the Victorian Novel, U.C. Knoepflmacher notes that "With an amazing frequency animals are presented as humans and humans as animals" (35) in Adam Bede. He goes on to assert that "the analogies between beast and man are enlisted in Adam Bede in order to point up the ironic imperfections of the latter" (35). James Eli Adams in the article "Gyp's Tale: On Sympathy, Silence, and Realism in Adam Bede" supports such a view but is more pointed in his analysis of the use of animals in the text:

> what might seem one of the novel's more hackneyed motifs, the uncannily precocious dog population of Hayslope, is but one facet of Eliot's sustained meditation upon the powers and limits of human expression. (228)

Appropriately I think, Adams chooses to focus on the dogs in Adam Bede. This novel contains more canine images and characters than any other Eliot text. This is not to say that it is her most effective and convincing use of animals (although hackneyed is, as Adams seems to concede, not the appropriate word for the use of dogs in Adam Bede).

But why does George Eliot use dogs so frequently in Adam Bede? A contemporary text for Eliot may provide some insight. In the preface to the first series of "Horæ Subsecivæ," published in 1858, Dr. John Brown defends the profuse inclusion of dogs in his text:

> I have to apologize for bringing in "Rab and his Friends". I did so, remembering well the good I got from them [dogs] long ago, as a man and a doctor. It let me see down into the depths of our common nature, and feel the strong and gentle touch that we all need, and never forget, which makes the world kin. (23)[5]

At the outset of Adam Bede most of the main characters are far from recognizing "what makes the world kin." The dogs of the text, I would like to submit, primarily Gyp and Vixen, along with the recurring canine imagery, serve to mediate this concept, revealing the characters for who they truly are, and communicate the common nature that human beings share with non-human animals.

The OED defines a sense of *mediate* as follows: "for the purpose of effecting reconciliation; to form a connecting link or a transitional stage between one thing and another." Among the many matters being reconciled in this novel is man with himself--the part of him he denies or is in contention with. Hetty must confront the reality of her animal nature and her affinity with suffering humanity; Massey must come to recognize his hidden acceptance of females; Adam must come to terms with his family. Mediation is also required when silence takes over, when there is a termination of dialogue. In Adam Bede there are a great many things left unsaid by the characters, a great deal that they want to say to one another but, for various reasons, cannot say. And in this gap, this silence, Eliot places dogs.[6]

Early in the narrative, Eliot introduces one of her most significant dog characters of this or any of her novels, Gyp. A case could be made that the tailless, grey sheepdog is a character in the novel. He is involved in more than

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[5] Eliot had read and admired "Rab" and thought that the author of such a text would like Adam Bede. The author of "Rab" apparently had similar feelings, sending Eliot a copy of his book and raving about Adam Bede. See Letters III 12-13.

[6] See Adams' article for a discussion of silence, language, and the use of dogs in Adam Bede.

twelve scenes, and he is always to be found at Adam's heels. Before the reader physically encounters Gyp, in the opening scene of the novel, Gyp is alluded to metaphorically when Seth, Adam's brother, says to Adam, "Thee 't like thy dog Gyp--thee bark'st at me sometimes, but thee allays lick'st my hand after" (54). Without delay, Eliot connects Adam to his dog, Gyp. She immediately makes the reader aware that a non-human animal, a dog, will serve as a reflection of a human animal. The direct simile may seem a bit obvious and heavy-handed as the connection between Gyp and Adam becomes self-evident and hardly requires direct statement; but this text is written early in Eliot's career as a novelist--her subtlety is not yet fully developed.

Traditionally, the dog has always been, among other things, a symbol of fidelity--"man's best friend." This stereotypical relationship is shown between Adam and Gyp.[7] Gyp is described as being "Joyful" (372) upon seeing Adam, and twice Gyp will not leave his master even though he is hungry and food is there for him (86, 151). Gyp's affection is reciprocated by Adam in a scene in which Adam's affection for his dog is more evident than his love for his mother, when the narrator says, "We are apt to be kinder to the brutes that love us than to the women that love us" (86).

But Eliot intends more than a simple 'man and his dog' image to be invoked by Adam and Gyp. From the first canine image of the novel Adam is equated with

---

[7] Eliot also uses Gyp in one of the most common and widespread motifs concerning dogs. A howling dog is an omen of death, and when Gyp howls "instead of barking, as might have been expected" (93) the reader is supposed to feel impending doom as do Adam and Seth. Gyp howls a second time, but barks uneasily as the omen is completed. A few minutes later Adam and Seth find their father lying dead in the brook. See Maria Leach, God Had A Dog: Folklore of the Dog, 316-18 concerning the superstition surrounding dogs howling three times when someone has died.

his dog Gyp in much stronger terms. After Seth's initial comment drawing a parallel between Adam and Gyp, the narrator comments on Gyp's most notable characteristic, both physically and metaphorically:

> If Gyp had had a tail he would doubtless have wagged it, but being destitute of that vehicle for his emotions, he was like many other worldly personages, destined to appear more phlegmatic than nature had made him. (56)

A tailless dog is at least partially handicapped when it comes to communication--Gyp is not able to express himself with his tail. Like Gyp, Adam appears to be more passive than in fact he is. He is the stoic, strong and silent type, a man of few words, but he is anything but passive in his confrontation with Arthur.

Adam's association with Gyp is further enhanced by the number of times Adam is described as showing dog-like behaviour in his response to those he loves. In regard to Hetty, Adam is described as "waiting for her kind looks as a patient trembling dog waits for his master's eye to be turned upon him" (399). Later, Adam's mother, Lisbeth, perceptively comments on the growing relationship between Dinah and Adam: "She makes no more o' Seth's comin' a-nigh her nor if he war Gyp . . . . Thee 't fonder on her nor thee know'st. Thy eyes follow her about, welly as Gyp's follow thee" (545). A number of relationships are thus defined emblematically in almost mathematical equations: Seth is to Adam as Gyp is to Adam; Seth is to Dinah as Gyp is to Dinah; Dinah is to Adam as Adam is to Gyp. Eliot's use of dog metaphors and images almost creates mixed metaphors that seem to contradict each other.

But Gyp does more than function as a reflection of Adam; he also provides a kind of mediation between Adam and other characters in the text. Those closest to Adam--Seth, his brother and co-worker, and Lisbeth, his mother--frequently use Gyp

as a reference point when attempting to communicate with Adam, or when thinking about him. Gyp serves as a kind of mediator between Adam and his family. The opening scene of the novel in which Seth equates Adam with Gyp has been mentioned above. In an effort to let his brother know that he has not been too bothered by his words, Seth chooses to express the concept by referring to Adam's dog, a metaphor that apparently Adam understands as he offers no response. Seth's choice of images seems even more appropriate two pages later when Adam uses the "same gentle modulation of voice" (56) when he speaks to Gyp as he does when he speaks to Seth. But is it acceptable to speak to your brother as you would to a dog? Either the dog is being elevated and treated as a human being or the brother is being spoken down to. Regardless, Seth seems to understand and even accept the nature of his relationship to Adam.

Lisbeth receives comparable treatment at the hands of her eldest son, but is not as accepting as Seth in having to relate to Adam through his pet. There is no question that Adam is a good son and that he fulfils all his material obligations and duties. He is faithful to his mother, but it is in Gyp that Lisbeth seeks a connection with Adam. But when Adam refuses the supper she has prepared she tries "to console herself somewhat . . . by feeding Adam's dog with extra liberality" (86). Even here her maternal affection is turned aside because Gyp will not eat the food until Adam has approved--making this duty a pleasure. In a scene that involves another refused supper, Lisbeth makes a telling statement about her deteriorating relationship with her son:

> "I've had my supper," said Adam. "Here Gyp," he added, taking some cold potato from the table and rubbing the rough grey head that looked up towards him.
> "Thee needtna be gi'in' th' dog," said Lisbeth: "I'n fed him well a'ready.

> I'm not like to forget him, I reckon, when he's all o'thee I can get sight on." (372)

The narrator draws a further parallel in this mother-son relationship in a scene in which Lisbeth has been complaining to the weary Adam: "It was not possible for poor Lisbeth to know how it affected Adam, any more than it is possible for a wounded dog to know how his moans affect the nerves of his master" (152). Lisbeth does not understand what motivates and inspires Adam any more than Gyp does. He will not mistreat her, send her away, or leave her to fend for herself, but tangible love--emotional, spontaneous, heart-felt love--is absent.

Lisbeth is likened to not just a dog but a wounded dog. Her complaining derives, one could argue, from the wounds she has received--her husband (a drunk) has died and her eldest son shows her little affection. In this passage Adam is likened to a master. Although we do not want to make too much of this, we cannot ignore Eliot's use of the term 'master.' She could have used several other less loaded terms but she chose this one because it accurately, I think, represents Adam's relationship with his mother. Adam, I would argue, is not aware of his harsh treatment of his mother nor does he perceive himself as mastering those beneath him and under his care. He is as much the master of the house, once his father dies, as he is the master of Gyp.

Adam's relationship to those around him is revealed through the use of these dog metaphors and Gyp's role as a mediator. Adam is constant and faithful in his relationships, but there seems to be an absence of deep feeling. Like Gyp and his taillessness, Adam seems to be destitute of a vehicle for his emotions. Even his mother, feeling the need for affection and comfort herself, cannot gain the maternal emotion she desires in attempting to steal a silent look at Adam while he is

sleeping. Gyp's bark alerts Adam to his mother's presence and Adam awakes. Lisbeth is cheated of this tender moment of reflecting on the most fundamental and precious aspect of their relationship--that of mother and son. But the image is broken by Gyp's bark (151). Gyp stands between Adam and his mother both literally and metaphorically. In being forced to communicate to her son through his dog, Lisbeth is demeaned. She is more often in tears or on the verge of tears when Adam is around, although, as the narrator says, she is one given to "crying very readily both at the good and the evil" (87).

There is another kind of mediation which Gyp participates in. When Dinah visits Adam's home for the first time Gyp all but ignores her. Then Adam's voice communicates something much stronger than the individual meaning of the words; they provide Gyp with insight into "the light in which the stranger was to be regarded" (163). As Gyp becomes friendly with Dinah, Adam declares, "You see Gyp bids you welcome, and he's very slow to welcome strangers" (163)--but not nearly as slow as Adam. Long before Adam acknowledges his affection for Dinah he voices Gyp's liking of her. Dinah responds to Gyp's friendliness with:

> I've a strange feeling about the dumb things as if they wanted to speak, and it was a trouble to 'em because they couldn't. I can't help being sorry for the dogs always, though perhaps there is no need. But they may well have more in them than they know how to make us understand, for we can't say half what we feel, with all our words. (163)

Both Adam and Seth are like these dumb creatures--they want to speak to the women they desire but cannot find the words to express their hearts--words which they think will win them Hetty and Dinah. Later the reader is told that Adam's love for Dinah is "better and more precious to him" (574) than his love for Hetty had

been, but just how deep his love for Hetty was is questionable. Dinah's love is also not of the romantic genre. When Adam first speaks of marriage, she counters, "With time, our duty will be made clear" (554). Later she proclaims her acceptance with, "it is the Divine Will" (576)--a statement that could be spoken as easily of one's death as of one's marriage. Like Dorothea and Casaubon in Middlemarch with their unimpassioned love and reciprocating canine affection, Adam and Dinah deserve one another. They will be dutiful and faithful to each other until death parts them, but passion does not seem to be an integral part of their relationship; perhaps this is why so many critics find the marriage of Adam and Dinah to be the glaring weak point of the novel.

Another frequently mentioned dog in the text, Vixen, also serves as a kind of mediator. Bartle Massey, the Hayslope schoolmaster and confirmed bachelor, is the master of this turnspit, a dog formerly used in a treadmill to turn a roasting spit, who had been saved by Massey from drowning. A vixen is a female fox, but also refers to a quarrelsome, shrewish, or malicious woman, and this is how Massey affectionately views his dog. In choosing such a pejorative name, Massey manifestly reveals, intentionally or otherwise, something of his thoughts concerning both women and dogs. But what his feelings are about these two creatures is not so easy to define. If we take his words at face value he is a raving misogynist, but his actions as well as his language reveal something quite different. Vixen, Massey's sometimes master, mistress, or pet mediates for the reader the emotional life of Bartle Massey, his feelings that are in the process of changing, feelings that he will not fully allow to come to the surface.

Massey is decidedly against marriage, and even considers himself a

misogynist. When Adam suggests that a man is badly off without a wife to run the house, Bartle gets excited and angry, proclaiming the virtue of his own condition without a woman and the negative aspects of the female of the species:

> Don't tell me about God having made such a creature to be companions for us! I don't say but he might make Eve to be a companion for Adam in Paradise . . . though you see what mischief she did as soon as she'd an opportunity. But it's an impious, unscriptural opinion to say a woman's a blessing to a man now; you might as well say adders and wasps, and hogs and wild beasts are a blessing. . . . (286)

The irony in Massey's philosophy of women and marriage is that he is 'married' in the sense of having a committed and emotional investment. Not only does he refer to Vixen as a "woman," "wench," and "housewife," but she controls his life. He confesses to Vixen that, "I'm never to have a will o' my own any more" (292), and Vixen and her pups become his family, as Adam points out to Massey (284). He declares women to be no more of a blessing than other beasts like adders and wasps ; yet, adders and wasps have their purpose in the chain of life even if he does not comprehend it, while the blessing of hogs would seem self-apparent to someone living in a rural community. Furthermore the beast Vixen is a blessing to Massey; he seems to need Vixen as much as she needed him while she was being drowned. Although Massey hopes "to get quit of 'em [women] for ever" and says he would have let Vixen drown if he had known she was a woman, and he wishes he were a "bloody minded-man" so that he could drown the mother and her pups (284), the fact is he attempts none of these actions. His chauvinism is pronounced and open, which is perhaps less dangerous to women than a wolf in sheep's clothing: a Grandcourt-like character who is refined and knows how to entice ladies and then enslave them. Massey, in contrast, appears to be all bark and little bite--Vixen as he states several times is his master as much as he is hers.

All these factors cause Massey's diatribe against women to be suspect. His statements are undermined by his life and relationship to Vixen or else his life is undermined by the statements. Massey dislikes women because women's voices, he tells Adam, are "always either a-buzz or a-squeak" (285). But Massey criticizes the very characteristic that he displays--in this lecture as in others he makes, he himself is "a-buzz and a-squeak." His profession demands that he speak forth. And as a schoolmaster in nineteenth-century rural England, to be pronounced at, which would surely be the case in the Poysers' household, by a woman who "keeps at the top o' the talk, like a fife" (285) would not be an easy thing to accept. Perhaps that is why he clings to Vixen so dearly; he desires companionship but is not ready to give up his power of language to women. With Vixen he can make her say almost anything--to a great extent, he puts the words in her mouth. He would not have such an easy time performing the same ventriloquist's trick with women such as Mrs Poyser or Dinah.

The most telling feature of Massey's enigmatic view of women is his use of language. In case the reader misses the import of Massey's language, the narrator draws attention to the detail that Massey "always called Vixen a woman, and seemed to have lost all consciousness that he was using a figure of speech" (284). In unconsciously using the term 'woman' for a dog, Massey aids in the creation of an ambiguous text. Does he equate woman with dogs--that is, does he place them on the same level? Or given his fondness for and enslavement to Vixen, does his use of the term 'woman' reveal that, in spite of his disparaging comments, Massey desires a woman, but some element in his past results in his opting instead for this canine relationship? In joining the signifiers 'dog' and 'woman,' and using the

words interchangeably, Massey, it could be argued, breaks the barrier between these words. He implies that the objects they signify, a dog and women, are the same thing. Is he suggesting perhaps that women and dogs are more or less equal on the evolutionary scale? Although on the surface it may appear so, I believe that this is not the case. At times in her novels, Eliot's male characters treat their women as they might treat a dog, but Massey in contrast treats his dog as he might treat a woman. Surely the difference is obvious and significant. Yi-Fu Tuan, in Dominance and Affection, states, "how great is the temptation for the powerful to reduce their pets (plants, animals, and humans) to simulacra of lifeless objects and mechanical toys--to the sort of frozen perfection that only the inanimate can attain" (4). Massey, however, moves in the opposite direction, elevating his pet to a higher plain. He imbues Vixen with human qualities and accepts and indeed embraces her imperfections. Thus he subverts his own seemingly harsh view of women through his relationship with Vixen--Vixen's presence mediates a more humane and less chauvinistic perspective on women.

Both Adam and Bartle seem to find a kind of vicarious emotional release in identifying so strongly with their dogs; their affections are focused upon their non-human companions. In the end it is Massey who becomes the pet, in so far as he is the one running around at the call of his mistress Vixen--she controls his life. In contrast, Adam maintains his affectionate domination over those around him. His relationship to Gyp does not seem as neurotic as Massey's to Vixen, but Adam also chooses to expand his affections in spite of his suffering and betrayal at the hands of a woman. Unlike Massey, who seems unwilling to try, Adam is able to take a woman for his wife, a woman who willingly relinquishes her eloquence to him.

Perhaps the last glance the reader has of Bartle Massey in the novel best reveals the equivocal nature of Massey's relationship to his dog, the chosen woman in his life, and an acceptance, of sorts, of women. Having engaged in verbal combat with his primary nemesis, Mrs Poyser, and lost, he leaves the Poysers' house and his thoughts immediately turn to a woman who appreciates him and whose vocalizations he can bear and control: "There's that poor fool, Vixen, whimpering for me at home" (570). The dog is labelled a "poor fool" but the term conveys more endearment than deprecation. Regardless if Massey actually hears his dog or not (the text is unclear at this point), he concludes that it is him the dog desires, not because it is necessarily true, but because he needs this to be the case. He needs to have someone to go home to--someone waiting for him as a wife would wait for her spouse. The expression "poor fool" also suggests some gain in humility for Massey. Initially Massey presents himself as the fool for taking in the "sly, hypocritical wench" (284), but now he concedes that it just might be Vixen, as much as himself, who is a bit of a poor fool for being a part of this relationship. Having been uncharacteristically generous towards a female of the non-human kind, Massey offers qualified approval of a female of his own species. Walking away from the one women in the novel who is more than a match for him, he offers Mrs Poyser what, coming from Massey, amounts to high praise and affirmation: "I don't say th' apple isn't sound at the core; but it sets my teeth on edge, it sets my teeth on edge" (571). Like many a dog, Bartle Massey is all bark and little bite.

Animals, and dogs in particular, serve as mediators for Hetty Sorrel but in a different manner than for those noted above. Unlike Adam Bede and Bartle Massey, who willingly espouse their love and affinity for their dogs, Hetty dislikes

creatures of any kind. The irony is that, motivated by the need to describe and define her, the narrator and characters in the novel animalize Hetty.

At first, Hetty's association with dogs seems incongruous--she has more of the kitten in her than the canine, as the narrator relates: "she was like a kitten, and had the same distractingly pretty looks, that meant nothing, for everybody that came near her" (255). She is vain and frivolous and has distracting beauty which catches both Adam and Arthur Donnithorne. But her gaze more often falls on herself. To Dinah, Hetty has a "blank" in her nature where there should be "warm, self-devoting love" (203). This absence suggests that Hetty is not fully human, as the narrator goes to great length to point out. Gillian Beer compares Adam, who speaks in carpentry images, and Mrs Poyser, who uses images of the dairy (and she could have added Massey, who speaks with considerable reference to his dog) with Hetty who--"never herself articulate and given remarkably little direct speech until her scene of absolute declaration in prison--is described in terms of young animals" (George Eliot 64). The narrator seems at a loss at times as to how to express the nature and personality of Hetty. In the chapter entitled "The Dairy" the narrator begins a paragraph with, "It is of little use for me to tell you that Hetty's . . .", and follows this introductory phrase with a very long sentence telling the reader all the things that it is no use to tell, concluding by calling Hetty a "distracting kitten-like maiden" (128). The description of Hetty and the paragraph end in comparing her to other young animals:

> Hetty's was a springtide beauty; it was the beauty of young frisky things, round-limbed, gambolling, circumventing you by a false air of innocence--the innocence of a young star-browed calf.

The irony of this comparison and the frequent use of animals to depict Hetty is, as

we learn, that Hetty cares little for animals (419).

The images of young animals to define Hetty are further enhanced in this same chapter by connecting Hetty to a young human animal, Totty. Although this particular canine image is indirect, it further places Hetty in the realm of the beast. One of Hetty's main tasks is to take care of Totty, her insufferable cousin--Hetty seems equally objectionable to Totty. Gillian Beer makes the point that "the narrative commentary, with its insistent 'poor child' for Hetty, makes it clear that she and Tottie [sic] are kin in more sense than one" (George Eliot 71). Although Beer recognizes their kinship, she does not develop this idea to any degree nor does she make connection between Totty's animality and Hetty's. The reader is introduced to Totty during Arthur Donnithorne's visit to the Poysers' dairy.[8] Once in the dairy, he says, "But where is Totty today. I want to see her" (130). In the discussion which follows concerning Totty's name, Mrs Poyser remarks, "To be sure it's more like a name for a dog than a Christian name" (131). Perhaps not fully attentive to Mrs Poyser's statement, Arthur responds with, "Totty's a capital name. Why, she looks like a Totty," and later adds, "she's a funny little fatty." Arthur's statement that Totty's name agrees with her, after Mrs Poyser's comment about the canine quality of the name, might be interpreted that indeed Arthur views Totty as a kind of animal, and therefore less fully human than himself. Later in the novel, Totty receives similar tribute from the narrator when she is characterized as "looking as serenely unconscious of remark as a fat white puppy" (520).

Totty's introduction in chapter seven, a chapter in which the reader for the first time observes Hetty and Arthur meeting, is meant, I would suggest, to create a

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[8] Clearly, this visit is a cover to see Hetty. See below for further discussion of this passage.

parallel between these two selfish children who have much to learn before they become fully human. The similarity of the names 'Hetty' and 'Totty' cannot be missed; and by itself, Hetty Sorrel, as Knoepflmacher points out, is a name that "carries animalistic connotations" (35). And as submitted above Arthur seems to find enjoyment in playing with the "funny little fatty."

The first direct occurrence of Hetty's identification with canines occurs when Mr Irwine, aware of Arthur's interest in Hetty, advises:

> When I've made up my mind that I can't afford to buy a tempting dog, I take no notice of him, because if he took a strong fancy to me, and looked lovingly at me, the struggle between arithmetic and inclination might become unpleasantly severe. (147)

This is good advice for Arthur since Hetty is certainly too expensive for him, but she also proves to be too tempting for him.

The result of giving in to his temptation, knowing that he cannot buy the dog, is that Arthur becomes the male who animalizes Hetty the most. Arthur tells Mr Irwine that he wants to call at the Hall Farm to "look at the whelps Poyser is keeping for [him]" (106). When he arrives at the farm and Mr Poyser is not there Arthur tells Mrs Poyser that "[he'll] just look at the whelps and leave a message about them with [the] shepherd" (124). His reason for wanting to go to the farm is certainly to 'look' but it is at Hetty and not the pups. Mr Irwine shows an awareness of how Arthur is looking at Hetty when he makes the statement noted above. Hetty, in Arthur's mind at least, becomes associated with the whelps that the Poysers are keeping for him. The whelps function as a type of mediation--Arthur has the Poysers breed whelps for him and uses this as an excuse to view Hetty. Their meetings over the dogs result in the development of their relationship. Arthur would not, as Hetty is to find out, meet with her openly; a mediation, an

excuse if you would, is needed. And how ironic and significant that dogs should serve this purpose. Hetty is animalized by Arthur Donnithorne in the secretive and temporary nature of his relationship. He, more than she, is aware that he has put his nose in a corner where he has no business. Hetty has visions of a future life with Arthur but he knows the boundaries of their relationship and fails to adequately communicate the unwritten rules of society to Hetty, allowing instead her fantasies to take her away.

The only other dog that is connected with Arthur in any way is Trot, a tiny spaniel, the stable companion of Arthur's mare Meg (172). Trot is out of sight in the stable only to be viewed when Arthur wants to ride Meg. I do not believe that it is stretching the metaphoric use of dogs in the story to suggest that Trot also serves as a symbol of Hetty. Like Trot, Hetty is kept in the stable so to speak, out of sight of the public. Trot is mentioned only once, in chapter twelve, just before Arthur meets Hetty. At the end of the next chapter Arthur's final words to Hetty, as they part from their liaison are, "Trot along quickly with your little feet, and get home safely" (183) The use of the word "trot" may be coincidental perhaps but its use only further promotes Hetty's animalization and her identification as little more than a pet, a plaything to Arthur Donnithorne. And it is also more than mere chance that Eliot chooses the same breed, a tiny spaniel, as Hetty's literal and symbolic companion on her journey. Initially, it struck me as odd that Eliot would bother to name a dog and its breed who is only in one scene, but I feel that this is to associate later the nameless spaniel at the end of the novel, and Hetty with both of them; we underestimate Eliot's attention to detail if we assume that she arbitrarily names dogs and breed.

Preceding this farewell, Arthur's language gives some indication of his perception of Hetty and the only possible relationship that can exist between them: "You little frightened bird! little tearful rose! silly pet!" (182). All of these images imply relationships of inequality: Hetty is the bird, rose, pet to the gamekeeper, gardener, master--Arthur. He recognizes that she is little more than a tenant on an estate that will one day be his own, and realizes that, "No gentleman, out of a ballad, could marry a farmer's niece" (183). The foolishness of his actions is apparent to him and yet he proceeds in his seduction of Hetty.

Later in the novel the canine metaphor changes from figurative association to increasing literal identification. Early in her journey in search for Arthur, miles from any town, yearning for shelter from the falling rain and rest for her weary body, Hetty hears an approaching waggon. She waits for sight of the driver to decide, based on his external features and demeanour (how like her!), if she will ask for a ride. But the driver is behind the waggon and it is the object in the front of the waggon which attracts her attention:

> At any previous moment in her life she would not have noticed it; but now, the new susceptibility that suffering had awakened in her caused this object to impress her strongly. It was only a small white-and-liver coloured spaniel which sat on the front ledge of the waggon. . . . Hetty cared little for animals, as you know, but at this moment she felt as if the helpless timid creature had some fellowship with her, and without being quite aware of the reason, she was less doubtful about speaking to the driver. (419)

The reason that Hetty can approach the driver more easily is that she deduces, not totally consciously, that if the waggoner is kind to a trembling dog he will probably be kind to her. She is not fully aware of the reason for her decrease in scepticism because the kind of compassion that extends itself even to animals is foreign to her self-centred, egotistical nature. The mere presence of the dog on the cart serves to

mediate the compassion and sympathy of the driver. The driver advances no contact which will reveal his character; and the dog offers no verbal communication, but its "large timid eyes and incessant trembling" (419) silently aid Hetty's recognition of a sympathetic presence in the driver.

The spaniel is more than a travelling companion, though, as the narrator makes clear; the small, trembling, powerless dog's condition and circumstances parallel Hetty's own state. Hetty acknowledges the fellowship of their suffering, but the waggoner completes the symbol when he says,

> The hosses wooant feel your weight no more nor they feel the little dog there, as I pluck upon the road a fortni't agoo. He war lost, I b'lieve, an's been all of a tremble iver sin'. (420)

Hetty is also lost, in more ways than one; she too lacks power and will be trembling for many days to come.[9] In aligning the two pathetic creatures Eliot intends that the reader will be more compassionate towards Hetty, who, up to this point, has not been particularly worthy of the reader's sympathy. The sympathy which is aroused in Hetty upon seeing the dog is also aroused in the readers.

The course of Hetty's animalization continues as she sleeps with sheep in a hovel and finds comfort in the "sound of their movement" (432). The owner of the sheep finds her and lets her know that, "Anybody 'ud think you was a wild woman, an look at yer" (434). She offers the man money for his trouble but really hopes to alter his opinion of her as a 'wild woman.' He not only refuses the money but adds the word "mad" to his description of the woman she has become. Even at this

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[9] Not only is this scene with the spaniel appropriate in revealing Hetty's state, but it is perhaps an allusion to the story of the spaniel which accompanied Mary Stuart to her execution. The dog is said to have comforted her during her last days, clinging to her even after her death on the scaffold in 1587. Hetty is also on her way to the scaffold, but fortunately she has more than a dog on her side.

point, having sunk to new depths, Hetty refuses to accept her nature in its wildness. At the end of this chapter, the narrator portrays Hetty as "clinging to life only as the hunted wounded brute clings to it" (435)--but the brutality of her animal nature has not yet reached its extreme.

But mere association with animals--sharing a cart and a hovel--is not enough. Hetty has not been fully transformed at this point--as demonstrated by her attempt to pay the man to think better of her--and further mediation is necessary to complete her salvation. She is unwilling or unable because of her egoism and self-centredness to see or admit her connection to the world around her--her class and her family. Furthermore, she is unable to see that her vanity and emphasis on her external life (body) at the expense of her interior life has only succeeded in bringing out the worst in herself and many of the men around her. Arthur and others relate to her as an object, and, to an extent, animalize her in the process. She first becomes aware of the animals around her and then finds affinity with the trembling spaniel. Hetty in fact must become like an animal.

This image is conveyed to the reader by Mr Irwine who relates it to Massey. In jail awaiting her trial on charges of child murder Hetty becomes a silent and frightened animal (463). In acting out, knowingly or unknowingly, animal behaviour, Hetty begins the process of recognizing her affinity with her fellow creatures and in the process is restored to humanity. True, at this point she still denies her actions, but her silence before Mr Irwine suggests her growing acknowledgment of what she has done and her willingness to accept responsibility for her actions. Where formerly no sympathy existed for Hetty, the reader begins to feel sympathy for this pathetic creature. Hetty, like Gwendolen Harleth in Daniel

Deronda, is mastered by the circumstances she finds herself in and in embracing her actions she is humanized without the actions themselves being justified. Eliot's desire that her fiction would produce compassion and understanding of others comes to fruition in this novel: "If Art does not enlarge men's sympathies, it does nothing morally" (Letters III 111).

Upon leaving the Rectory after hearing of Hetty's situation, Massey says to his animal, Vixen,

> and you'll be running into bad company, I expect, putting your nose in every hole and corner where you've no business; but if you do anything disgraceful I'll disown you--mind that, madam, mind that! (465)

Massey makes no direct reference to Hetty in this passage, but it seems clear that at least implicitedly he is alluding to her. Hetty's human condition prompts Massey to pronounce the unwritten 'law' to his pet. This statement reveals Massey's attitude towards his dog (humanizes it as noted above ) as well as comments on society's attitude concerning women such as Hetty who become involved in relationships which they have no right to be in; notice it is Hetty who suffers the consequences of her involvement with Arthur. This unwritten law represents the double standard by which women bear the weight of a sin against society.

Mr Irwine's characterization of Hetty as a frightened animal is not unprepared for by the text. Men in the novel respond to Hetty on an animal level. Discussing Hetty's beauty, Mr Irwine says, "Even a dog feels a difference in their [a woman's] presence. The man may be no better able than a dog to explain the influence the more refined beauty has on him, but he feels it" (320). Adam is said to be waiting for Hetty's kind looks "as a patient trembling dog waits for his master's eye to be turned upon him" (399). These images suggest the animal

instinct that attracts men to Hetty, and insinuate the kind of relationships that are inevitable for such a person. This points out the animal nature and instinctual response that is a part of human beings. This belief, which pre-dated the publication of Darwin's Origin of Species, became a focus of debate in the nineteenth century.

But if the debate over man's relationship to animals was escalating in Eliot's time, she seems quite willing to allow animals, and in Adam Bede dogs, to function as mediators in her texts. The narrator of "Mr Gilfil's Love-Story," says, "Animals are such agreeable friends--they ask no questions, they pass no criticism" (181). These two attributes which few human beings share make the dog as good a mediator as any, and better than most. At the outset of the novel, Adam and Arthur may like each other but they have little in common; in the end, although not the friends they once were, Arthur and Adam share in the suffering of Hetty's outcome--a bond stronger than their divergent positions would normally allow. Bartle Massey proclaims his aversion to women but reveals himself to be a servant of sorts to a female, a dog even. Hetty suffers greatly and is animalized, but in the end that very process proves to be her salvation and passage into a fuller humanity. That common nature "which makes the world kin," as Brown says, Hetty has learned, Massey begins to recognize, and Adam more fully embraces--thanks in part to the dogs they have encountered and who have mediated for them.

Chapter Two

# Empowering People and Elevating Creatures: Power and Pets in The Mill on the Floss

> Are not these dumb friends of ours persons rather than things? is not their soul ampler, as Plato would say, than their body, and contains rather than is contained? Is not what lives and wills in them , and is affectionate, as spiritual, as immaterial, as truly removed from mere flesh, blood, and bones, as that soul which is the proper self of their master?
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> - Dr. John Brown, "The Mystery of the Black and Tan"

Near the beginning of Book Second of The Mill on the Floss the narrator, in a tangential address to Aristotle, makes a brief comment on the value and necessity of metaphor:

> O Aristotle! . . . would you not have mingled your praise of metaphorical speech as a sign of high intelligence, with a lamentation that intelligence so rarely shows itself in speech without metaphor,--that we can so seldom declare what a thing is, except by saying it is something else? (209)

And that "something else" in The Mill on the Floss, as in George Eliot's other novels, I will continue to show is frequently the dog. I am by no means the first to make the observation that Eliot populates her novels with animals. In his introduction to The Mill on the Floss, Gordon Haight notes that "though there are no direct allusions to Darwin in The Mill on the Floss, an extraordinary number of references to animals appear . . . including seven or eight characterized dogs" (xiii); and Susan Shuttleworth makes the more pointed observation that "human behavior is repeatedly compared to that of animals--whether of dogs, ponies, [or] goldfish" (xxiii). Although they both acknowledge the existence of animals, neither chooses to expand upon the particular significance of dogs in the novel.

What then are the purpose and effect of Eliot's repeated use of dogs in this novel? I would like to offer the following as a possible interpretation of the canine

characters and metaphors in The Mill on the Floss.

George Eliot has sometimes been criticized by readers for not addressing more directly the women's issues of her day and for the want of strong, and ultimately successful, female characters--heroines more like Eliot herself.[10] In The Mill on the Floss as I hope to prove, Eliot indirectly addresses the gender issue as a part of a larger concern. She does so without directly attacking her adversaries, defining her terms, or using feminist idiom of her own day.

Her use of the dog/human relationship removes the reader's attention from the male/female polarity. Once outside the confines of gender discussion, the reader's understanding and sympathy can be truly enlarged. To offer sustained directness on any social question, particularly the gender issue, can be damaging to the text, the art, and the reader alike, producing a treatise or sermon rather than fiction. Eliot is not content merely to plead the cause of women and elevate their status; she desires rather to elevate all humanity, all creatures great and small. This, I would argue, is one reason that Eliot does not focus directly and specifically on the male/female issue, but rather highlights relationships in the novel, be they male-male, male-female, female-female or even man-animal.

Relationship is then the key to much of George Eliot's work. The central relationships and characters in the novel can be examined through Eliot's use of canine characters and images. This chapter will focus upon the following relationships in the novel: Tom and Maggie; Maggie and Lucy; Tom and Yap; Bob and Mumps; and Tom's relationships with other males in the novel, particularly

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[10] See Zelda Austen, "Why Feminist Critics are Angry with George Eliot" College English 37 (1976): 549-61; Gillian Beer, George Eliot (Blomington: Indiana UP, 1986); Kate Millett, Sexual Politics (London: Abacus, 1972).

Philip Wakem and Bob Jakin.

From the outset of the novel, Eliot invites the reader to identify Maggie Tulliver with animals, and dogs in particular. In the first scene of the novel, the narrator establishes the setting and ends the description by focusing on the little girl and her companion, "the queer white cur with the brown ear" (55). We meet the dog, Yap, later when Maggie and the dog join together to celebrate Tom's homecoming (79). She chooses Yap as her companion as well as part of her welcoming party for brother Tom. In between these scenes of dog and human joining together in celebration, Maggie is twice likened to a Skye terrier. The first time Eliot employs the simile "like a Skye terrier" (64), the simile is perhaps the least important aspect of the image. A conventional representation of a dog is used:

> At the sound of [Tom's] name, Maggie who was seated on a low stool close by the fire, . . . shook her heavy hair back and looked up eagerly. There were few sounds that roused Maggie when she was dreaming over her book, but Tom's served as well as the shrillest whistle. (64)

She is the protective, submissive, ever-watchful pet awaiting her master's return and every word. This image sets the tone for Maggie's relationship to Tom: he is her master. But, as Tom has not yet entered the novel, the reader is left wondering exactly what kind of master he will be.

In contrast to this submissive image, the second time Maggie is likened to a Skye terrier the purpose is to show her insolence. She wants no part in appearing civilized and lady-like in her curls, and she runs off "shaking the water from her black locks . . . like a Skye terrier escaped from a bath" (78). Eliot, through the use of two metaphors employing the same signifier, the Skye terrier, establishes

Maggie's dual nature. She is both the faithful, obedient pet and the domesticated beast struggling with a natural spirit and an instinctive desire for independence.

If these similes were the only associations of Maggie with the dog, then the importance of the similes would be negligible, but, as it is, they serve to direct our attention to the way others view her and the nature of her relationships. Her parents, for example, view her as somehow different from themselves. She is by her mother's admission a "wild thing" (60), and her father animalizes her, and children in general, when he discusses her as deriving from a "crossing o' breeds" (59). In this same passage, Mr Tulliver treats Maggie as a probable economic liability because of her intelligence: "but an over'cute woman's no better nor a long-tailed sheep--she'll fetch none the bigger price for that" (60). These statements by her parents not only relegate Maggie to the realm of an Other, but they also dehumanize her, or at least present her as a distinct and separate entity from themselves and from their male heir Tom.

Learning well from his parents, Tom continues the process of dehumanizing his sister. Tom is fond of his sister and means "to take care of her, make her his housekeeper, and punish her when she [does] wrong" (92). The progression from 'care' to 'punish' makes transparent Tom's true intent. The reader, however, has been prepared for Tom's exalted attitude by Maggie herself. It is her dream, her desire, to keep Tom's house (81). With one exception, however, she views their relationship as symbiotic in nature: she will help him learn and teach him what he does not know and he will be with her always. The two males that do not devalue Maggie or treat her as a mere pet, a plaything or economic commodity, are Bob Jakin and Philip Wakem--two people whom Tom also treats as inferiors. They

themselves are dehumanized, and deemed to be 'less than' Tom or Stephen.

Tom's dehumanization and subordination of Maggie are both a learned and chosen act which finds its fulfilment metaphorically in a master/pet relationship. In respect to Tom, Maggie is often represented as a pet who trots after him when he allows it. Philip, aware himself of the efforts of society to marginalize the different, the other, is sensitive to Maggie and perceives that she is a princess being turned into an animal (253). He never suggests who may be responsible for this metamorphosis, but he soon learns through personal experience that Tom is the culprit. Is Maggie being turned into an animal? And by whom? She is certainly not becoming the lovely wild animal which Eliot sees as part of the human spirit (570), but an animal in the sense that she is marginalized and made inferior to the male desires of her brother Tom, the patriarch of the family after his father's injury and death. Tom does not consider her feelings or desires when he orders her to cease her relationship with Philip. Eliot is setting up Maggie as the natural, but natural in the positive sense of the word; a naturalness contrasted with Tom's unnaturalness--his unnatural hatred of Philip, his feigned friendship with Bob, and his condescending attitude towards his sister.

Unconscious of her dehumanization by her family, Maggie is nevertheless acutely aware of the fact that she has been designated as an Other. All of her life she has been told that she is "like a gypsy and 'half wild'" (168). It is not surprising then that when Maggie does run away from her family she goes to a group of Others, a group outside of social rules and forms, the gypsies. But even here Maggie is treated as an economic object. The gypsies return her to her father and are rewarded monetarily. She may not fit in the male-dominated world of St

Ogg's, but that does not mean she is suitable to be a gypsy or that they even want her. Maggie does not fit here either and a dog serves to remind her of that fact. Maggie meets the gypsy's dog, a black cur, a nameless, breedless dog that signifies its owners. The dog scares Maggie and it is this fright which shocks her back to reality, displacing her fantasy of ruling others. Maggie feels that "it was impossible that she ever be queen of these people, or ever communicate to them amusing and useful knowledge" (175).

Maggie, in word and action, desires to be a princess, but more often she is presented as an animal. Philip, arguably the one male who truly loves her, has a first response to Maggie which is significant. The trope is that of the lover viewing his beloved for the first time and seeing her as a princess (her inner as well as outer beauty). Eliot uses the trope, but with a twist: "What was it, he wondered, that made Maggie's dark eyes remind him of the stories about princesses being turned into animals?" (253). What is most interesting about this passage is that the reader is given the quasi-omniscient narrator's (male) comment on what it is about Maggie that produces the look of an animal: "I think it was, that her eyes were full of unsatisfied intelligence and unsatisfied, beseeching affection." Eliot must want this statement to receive extra weight--there is no way Philip, upon meeting Maggie for the first time, could have achieved such an insight. Maggie, a potential princess--intellectually and socially--is being turned into an animal.

Structurally the above statement on Maggie's character is situated between two comments by Tom; one is an emphatic "No" and the other is a "come" --both commands of a sort which direct her actions. Tom is turning Maggie into an animal, a pet, a dog, like Yap, who greets him when he returns, misses him when

he is gone, obeys his commands, and provides companionship when and how he desires it. She, a human being possessing intellect, sympathy, and love, is rendered dumb, like an animal. She is more pet than princess to Tom.

Another would-be princess, Lucy Deane, Tom and Maggie's cousin, is also portrayed as trotting by Tom's side (163). Maggie is the "overgrown puppy" to her cousin Lucy as "white kitten" (117). This juxtaposition of dog:cat in comparing Maggie and Lucy reveals the two 'pets' for who they are. In contrast to Maggie's rough, dark features and insolent nature, Lucy with her blond curls and light features is more feline in character; she is the sexual, domesticated yet non-threatening pet of a different breed than Maggie, perhaps from a more refined pedigree or more docile breed. Maggie is much more of a threat to the males in the novel as well as to the social structure of the day. Both Lucy and Maggie, designated as pets themselves, attempt in similar ways to subvert and compensate for their roles in the eyes of the males and society. They may both trot by Tom's side like an obedient dog, but they also want pets of their own to master and control. Maggie likes to pet things, "and she [is] especially fond of petting objects that would think it very delightful to be petted by her" (252). But she desires more than mere pets; her ambition is to have subjects to rule as a queen. In her boldness, Maggie declares to the gypsies "if I was a queen, I'd be a very good queen and kind to everybody" (174). She quickly learns that she is an impotent and fragile being amongst the independent nomads she encounters.

The result of Maggie's and Lucy's desire for some type of power ultimately leads them to treat each other as they are treated by the males. They mimic the system of possession and power that they have experienced and observed around

them. Ultimately this strategy ends up hurting both of them. Early in the novel, Maggie attempts to get at Tom through Lucy (164). Out of frustration with Tom's treatment of her, Maggie strikes out at Lucy, pushing her into the mud. The subjugated fight each other instead of struggling against their oppressor who, in this particular case, also happens to be the object of their desire and affection.[11] Philip recognizes the competition that exists between the two women and playfully takes Maggie's side in the rivalry:

> Well, perhaps you will avenge the dark women in your own person: carry away all the love from your cousin Lucy. She is sure to have some handsome young man of St Ogg's at her feet now--and you have only to shine upon him--your fair cousin will be quite quenched in your beams. (433)

But the rivalry proves to be not so amusing when Philip's innocent prophecy comes true. The movement from modest competition to vying for control and dominance is small.

Instead of engaging in aggressive play with her dog, as Maggie does, and thereby being associated more directly and intimately with animals, Lucy surrounds herself with dependent pets, beings who are subject to her: "she was fond of feeding dependent creatures, and knew the private tastes of all the animals about the house" (477).[12] Preceding this revelation of Lucy's character, the reader

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[11] A comparable situation occurs in Daniel Deronda. Both Lush and Gwendolen are subordinate to Grandcourt. Unlike Lucy and Maggie, they feel no affection for each other. They work against each other because they both want something from Grandcourt and view each other as possible impediments that might thwart their plans.

[12] Lucy's dog Minny is a King Charles spaniel, a breed favoured by European royalty. The breed received their name due to the abnormal passion Charles II (1660-85) exhibited for them; In his diary , Samuel Pepys accused the king of amusing himself with his dogs, instead of attending to his royal duties (Sylvester 194). The Tullivers' dog, Yap, is a terrier, a breed more noted for its utilitarian work habits than its social connections. It is of interest to note the other owners of these breeds in Eliot's novels. Countess Czerlaski ("The Rev. Amos Barton") has a King Charles as do the Transomes ( Felix Holt ); Mrs Transome also owns a Blenheim spaniel. Godfrey Cass ( Silas Marner ) and Grandcourt ( Daniel

views Lucy revelling in anticipation of Maggie's visit and contemplating Maggie's 'private tastes': "she shall have Lucy's best prints and drawings in her bedroom, and the very finest bouquet of spring flowers on her table. Maggie would enjoy all that--she was so fond of pretty things!" (476). And when Maggie arrives she concludes that she has been turned from a "drudge into a princess" by Lucy (526). But what kind of princess has Maggie become? Lucy may treat Maggie like a princess, but is her handling of her any different from that she displays towards the dependent creatures she maintains? For Maggie by this time has become dependent upon others--and Lucy knows this. Maggie basks in Lucy's pampering, commenting that, "she always finds out what I want before I know myself" (526) reminding the reader of Lucy's delight in knowing the individual tastes of her pets. Her pampering of her dog Minny, as Stephen implies in his tongue-in-cheek response to Lucy's announcement of big news, goes beyond reason and common sense : "You are going to change Minny's diet, and give him three ratafias soaked in a dessertspoonful of cream" (470).[13] This seemingly positive attribute is a working out of Lucy's desire to control and master, and thus she symbolically transforms Maggie from a house guest to house pet. One can dote on someone from a purely elevated stance; subjection can be created and maintained through 'love' as well as hatred.

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Deronda ) also possess breeds of spaniels. In contrast, more common folk have terriers as their pets. Eppie ( Silas Marner ) and Chad ( Adam Bede ) both have generic terriers and Bob Jakin and Will Baker ( Adam Bede ) are the masters of bull terriers.

[13] The juxtaposition of Maggie and Minny reveals another possible canine communication in the text. Their names are similar: 'M' + vowel + double consonant + ie/y. Minny is given to Lucy by Tom as a replacement for a pet dog which had died. We are not told who named the dog, but whether it was Lucy or Tom the identification with Maggie remains. Minny is the pet equivalent of Maggie. In visiting Lucy, the possibility exists for Maggie, like Minny, to be placed once again under gentle subservience.

Philip, ironically perhaps, perceives that Maggie is better than the other pets, and he is right. The greater the intellect and affection of the one we can control (in any way), the one we can pamper and make subordinate to us, the greater our own sense of power and pleasure. All the pets combined cannot give Lucy the pleasure of controlling a single human being. Lucy, like Tom, then, attempts to disempower Maggie with her "fond" treatment. As implied early in the novel, Maggie will always play princess to Queen Lucy--Lucy is forever the Queen. But Queen of what or whom? Certainly not the Queen of Stephen, or Tom, or even Maggie very often.[14] Lucy is a Queen in the sense of a figurehead; she is the perfect little woman who is suitable for a male dominated world. She can have her kingdom of subservient pets and rough cousins as long as she submits to the males over her.

But her reign over her cousin is temporary and fluctuating at best. Maggie and Lucy reverse royal roles throughout the text. When she is young, Maggie images a fanciful world of children in which "she made the queen of it just like Lucy with a little crown on her head and a little sceptre in her hand . . . only the queen was Maggie herself in Lucy's form" (117). Even early in their lives there are signs of future competition between the two cousins. Lucy is economically and socially superior to Maggie, and her fair looks and charming personality are more suited for royalty than Maggie's wild, tomboy ways and dark gypsy looks. Physically and intellectually, however, Maggie is superior to Lucy. In the context of society, then, Lucy has more power than Maggie, but in their personal relationship, both when

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[14] Immediately following the paragraph about Lucy's care of her dependent pets, Eliot juxtaposes Stephen's thoughts on why Lucy would make a good wife--is she his dependent creature? She is, after all, "the daughter of his father's subordinate partner" (478). She is thus doubly inferior and therefore doubly subordinate to Stephen.

they are young, when Maggie is able to push physically Lucy into the mud, and later, when Maggie's looks allure Stephen Guest from Lucy, Maggie more often prevails.[15]

This desire to rule another, to assume the male position of power, can, in part at least, explain Maggie's relationship to Philip. In his deformity, Philip takes on the role of the Other; Tom clearly sees Philip as in some ways inferior to himself. And there is little doubt that Philip is delighted to have Maggie pet him. The Other that he characterizes is the female. Even in his relationship with Maggie he assumes the female role. In their meeting in Red Deeps, it is Philip who exhibits the traditional feminine qualities and traits. Philip's eyes are "liquid and beautiful with beseeching love" (435) and his "low pale face [is] . . . full of pleading, timid love--like a woman's" (438). Does he then become Maggie's object of desire? Is that why she can never really love him as he desires to be loved, as lovers love?

In many ways, Maggie's relationship with Philip reminds us of her relationship with Tom, except that the roles are reversed. Maggie assumes the role of master and Philip that of pet. Philip wants only to gain Maggie's attention and to have "first place in [her] heart" (437); and if all Maggie's happiness lies with Tom, all Philip's joy and delight are found in Maggie alone. Maggie even states quite clearly, to Philip's dismay, the sibling relationship that exists between them when early in their relationship she states, " I wish you were my brother--I'm very fond of you" (260). Later, when her love for Philip has grown along with the realization

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[15] It should be no surprise that Maggie has feelings for Stephen Guest for, of all the males in the novel, he is most like her brother. Eliot, once again, uses a dog to alert the reader to the similarity of their characters. Tom is fond of throwing stones at animals for no apparent reason and Stephen Guest exhibits a comparable trait in his tormenting of Minny (469). The reader has no reason to suspect that Stephen will be any different from Tom in his attitude towards the female species.

that she cannot be with him, she announces that "it is quite impossible that we can ever be more than friends--brother and sister in secret--as we have been" (437). Philip takes the place of Tom as well as satisfying Maggie's need to rule over another being. Maggie compares her happiness with Philip to the days when Tom was good to her, but, in another role reversal, Maggie tells Philip, "your mind is a sort of world to me--You can tell me all I want to know. I think I should never be tired of being with you" (437). The role of purveyor of knowledge is the role Maggie perceives herself fulfilling for Tom--"I can tell him everything he doesn't know" (81). And her declaration that she will "never be tired of being with [Philip]" not only expresses her feelings toward Tom, but also embodies what she desires Tom would feel for her.

With some awareness of the nature of his relationship to Maggie, Philip informs Maggie that soon she will not notice or remember him any more. Maggie answers his statement by reassuring him of her affection, telling him that she remembers Yap and concludes that "nobody cares about [Yap] but Tom and me" (260). This is hardly the answer Philip is looking for, but nevertheless, it does frame their relationship. Maggie unconsciously and unwittingly identifies Philip with Yap: Yap is a queer little dog and Philip is a queer little man. Philip, his sad smile both exposing and suppressing his fear, attempts to communicate his insecurity about his relationship with Maggie by asking her if she cares as much about him as she does about Yap (260). The question signifies that Maggie's love for her dog is evident, but her answer, although beginning in laughter, reveals the true state of her affection for Philip and his own role in their relationship. Maggie may feel a great deal for Yap, she may love him as well as any one can love a dog, and she

will feel an absence when he is gone, but Tom takes precedence over her loving and loved pet. In the same way, Philip, although loved by Maggie to a degree, can never displace the brother in her love. Having unknowingly defined and confined their relationship, Maggie concludes, rather sorrowfully, that Philip is fonder of her than Tom is; and she is right. Philip's love is given freely without compulsion or the expectation of blood connections; connections which seem all important to Tom. Like a dog's, Philip's love is unconditional.

In spite of Maggie's subconscious desire to master an Other, she is capable of exhibiting a greater sympathy and understanding of humanity than her brother. Maggie is able to overcome her understandable, albeit somewhat learned, aversion to both Bob and Philip because, at least in part, she knows what it feels like to be labelled as inferior, different, and Other. Maggie's initial objections to Bob are based upon assumptions, social and cultural, that have been instilled in her. The narrator suggests possible reasons: Bob's mother is fat; he lives in a strange home; he lives down the river; his dog barks indiscriminately and his mother screams (101). Maggie misrepresents all of these signifiers, particularly the linguistic ones: a barking dog and screaming woman, both are harmless in and of themselves. Maggie's vivid imagination feeds upon Bob's intimacy with undomesticated 'pets' and visualizes a house filled with snakes and bats with Bob as the diabolical master. But the chief reason for Maggie's dislike of Bob Jakin, according to the narrator, is that, when with Bob, Tom's attention is diverted from Maggie. She wants to be first in Tom's mind, heart, and play. Unlike Tom, however, Maggie is able to overcome her aversion to Bob and Philip, those who are Others, distinctly different from herself, and the male image represented by her father and brother.

Maggie bridges the gap on many levels. She is able to overcome her repugnance to Bob's character; Philip's physical deformity, at first a catalyst for her sympathy, ceases to bother her and the reader might even expect Maggie to fall in love with Philip. Maggie can accept Bob and Philip for who and what they are--with their deformities and bad blood, low birth and fathers. Bob and Philip are Others--not as Maggie is, but for different reasons, they exist outside the world of conventional, powerful males, outside of the world that Tom so much wants to enter.

If Maggie is initially depicted as an animal, a princess within a pet, then Tom is principally presented as the master of pets. Early in the novel Eliot gives Tom the words which epitomize him: "I'm master" (104). He is an impetuous young man and master of little when he says this to Bob Jakin, but the claim does set the tone for the reader's perception of Tom's character and desire. But of what is he master? Or more importantly, what does he want to master? Tom's first words in the novel, upon arriving home from school, are to his dog, Yap--"Hallo! Yap, what, are you there?"--not to his sister, who has been eagerly awaiting his return (84). Later, Tom loses the choice piece of puff to the unwilling but eager-to-please recipient, Maggie. Tom, although newly immersed in the culture of fairness, is bothered by Maggie's "greed," as he calls it, and wanders off with Yap. Eliot then connects Tom's actions with his dog's:

> Tom jumped down from his bough and threw a stone, with a 'hoight!' as a friendly attention to Yap, who had also been looking on while the eatables vanished with an agitation of his ears and feelings which could hardly have been without bitterness. Yet the excellent dog accepted Tom's attention with as much alacrity as if he had been treated quite generously. (100)

Although Yap receives none of the food he forgives Tom's selfishness; Tom, in contrast, is quick to injure his younger sister with unjust words of judgment. Tom

determines the rules and then attacks his sister when the rules go against him. Tom's appetite, be it for success, revenge, or friendship, is placed before his sister's feelings. Unlike Yap, he is unable to forgive, forget, or realize the rules in society which dictate and curtail his appetite. Although motivated more strongly by pure animal instinct, Yap is able to lay aside base needs for the sake of companionship and loyalty--unlike Tom, who seems to place companionship and loyalty, other than to his father, below his own self-centred and self-indulgent concerns.

In the following scene Tom demonstrates further disloyalty, as he fails to stand up for his dog when Bob Jakin proclaims Yap's uselessness in catching rats. Not only does he refuse to come to Yap's defence, but he declares Yap a coward and kicks the dog when Yap refuses to dive into the water after a rat. Later, when Bob and Tom are fighting, Yap comes to the defence of his master and bites Bob's leg; Yap maintains no grudge for the kick or the comment (104-5). Likewise, Maggie, having overlooked Tom's unkind words, is joyful at Tom's early return at the end of the chapter.

In dramatizing the relationship between Tom and Yap and Tom and Maggie, these scenes establish Tom's mastery, and Maggie's association with Yap as just another one of Tom's objects to subdue. If Tom is then initially presented as master, and firstly as a master of a dog, then the reader might expect this relationship between dog and master to be indicative of Tom's treatment of other beings who are his subordinates or those he considers his inferiors. Tom's relationship to Yap is the model for the way he expects his relationship to Maggie, or any other subordinate, to function.

But how does a lad of twelve get such a demeanour and outlook on life? Although taking more after the Dodson side of the family, Tom manages to acquire his father's attitude toward those below him. Mr Tulliver, consistent in his representation of inferiors, including his own daughter, as animals in one way or another, warns Tom of too close a friendship with Philip because "he's a poor crooked creature . . . he's got his father's blood in him too. Ay, ay, the grey colt may chance to kick like his black sire" (261). Moreover, there is a striking passage in the novel in which Maggie recalls events involving her father's brutal treatment of those beneath him. She makes a connection between Mr Tulliver beating an employee, beating his horse, and the possibility of his beating Mrs Tulliver.

> It had been a more miserable day than usual: her father, after a visit of Wakem's had had a paroxysm of rage, in which for some trifling fault he had beaten the boy who served in the mill. Once before . . . he had beaten his horse, and the scene had left a lasting terror in Maggie's mind. The thought had risen, that some time or other he might beat her mother if she happened to speak in her feeble way at the wrong moment. (373)

To Maggie there is an implicit relationship between the way one treats one's animals and economic underlings and the way one might treat one's spouse. She does not make the connection between the actions of her father, his treatment of his subordinates, including her mother, and Tom's treatment of herself and Yap. Perhaps she perceives her father's disgraceful actions as a dubious function of his role as both taskmaster and husband, ignoring the implication that it is his own powerlessness against Wakem which leads him to subjugate through physical abuse those over whom he has power, because they are weaker in both body and intellect.

Tom's desire to master is also seen in relation to those things he cannot

master--a knowledge of nature, an ability to draw, and an aptitude for reading and language. In two of these areas the dog again serves as a leitmotif. Tom is intimidated by Bob and his knowledge of animals, and when Bob criticizes Tom's dog, Yap, Tom offers no counter defence--revealing his deference to Bob in this area. Tom's attempt to regain his mastery begins when he exerts his knowledge (second-hand from his father) concerning a previous flood, promising to protect Bob should another one occur--but Bob is bothered by the possibility of neither flood nor hunger (103). When these attempts at mastery have no effect on Bob, Tom alludes to a competition, a game, that they will play--heads and tails--for which Bob produces a coin and begins the game immediately. When Bob refuses to give Tom his winnings, Tom is given the excuse he needs to be done with subtlety and games; Tom pronounces his relationship to Bob: "I'm master" (104). Not content to assert his superiority merely verbally, Tom physically subjugates Bob. While they wrestle, Yap enters the fray, aiding Tom in defeating Bob by biting Bob's leg. As a final cutting statement directed at Tom, Bob reiterates that he wouldn't own such a worthless dog. The violence that Tom and Yap use against Bob destroys, for a time, this relationship that later proves so vital to both Tom and Maggie. Tom is acutely aware of his inability to master Bob Jakin and becomes cognizant of the same fact regarding Maggie, a woman, his supposed intellectual and relational inferior.

Tom's deference to Bob regarding natural science is very similar to his acknowledgement of Philip's ability to draw animals, particularly dogs and donkeys. Tom is able to discriminate a pointer from a setter, to master that which he can master in reality, but has greater difficulty in the abstract concepts of art. Philip

counsels Tom "to look well at things, draw them over and over again" (235). But this is precisely Tom's problem; he does not or cannot look well at things, dogs or sisters; they are one and the same to him, for his use, for his mastery. To observe or examine them, to draw them well, would require more than a superficial glancing; rather, what is required is a contemplation of their particularities, of their substance, which would result in Tom's gaining an appreciation for these objects which would disrupt his treatment of them and alter the master/servant relationship within which he operates.

Like Bob and Philip, Maggie has mastery in an area in which Tom shows little interest or accomplishment. Early in her life, Maggie becomes aware of her superiority over Tom in intellect and reading: "I can tell him everything he doesn't know" (81). Tom does not like to read, write, learn languages, or decline verbs. Philip tells him he can read the stories for himself (237) but Tom would rather have Philip read them to him. Once again, in the midst of exhibiting incompetence, Tom still seeks to control those around him. It is also significant that Tom is chiefly interested in the fighting stories, stories of competition, of men devouring one another--as he does Bob. Tom, in a defense of his 'friendship' with Philip, lets his father know that although Philip has taught him to play at draughts "I can beat him" (261). He also expresses the major triumph in his young life as that of "thrash[ing] all the fellows at Jacobs'" (237). In contrast to Tom, Maggie does like to read, and she realizes Tom's deficiency in this area. And it is this inadequacy of Tom's that she feels will keep her by Tom's side and retain his affection. If knowledge is power then Maggie exchanges a portion of her power for dreams of keeping Tom's house.

As if to vindicate Tom's lack of intellectual ability, Maggie comments to Luke, the head miller, "he makes beautiful whip-cord and rabbit-pens" (82). These 'crafts' have something to do with controlling animals, domesticated animals such as rabbits--and it is in this area that Tom proves to have mastery. His ability with language is limited, and therefore he must rely on his proficiency for binding things or people together and limiting their ability to move and live. In addition to the obvious symbolic significance of Tom's ability in making whipcord there are other possible symbolic connotations. Whipcord, besides being used for tying things together, is sometimes used for the lashes of whips, and is also sometimes made from the intestines of animals. Both these factors contribute to the picture of Tom in pursuit of a dubious mastery. The whip controls an animal while inflicting pain, while the manufacture of whipcords from animal parts suggests the exploitation of animals by their master, man. Thus, Tom's need to exist within a master/servant paradigm results in Bob, Philip, and Maggie sharing a common attribute--the privilege of being treated as an inferior by Tom while having a superior area of knowledge. Tom will allow Maggie to trot by his side when he desires it; Bob with his surprising subservience and willingness to help is useful in Tom's life; likewise, Philip is useful for the time constraints that Tom places on their relationship, such as it is. Tom tells his father that "[he] shan't be friends with [Philip] when [he] leave[s] school" (261) revealing the functional nature of their relationship and Tom's regard for relationships in general. Tom likes the company of these individuals, his superiors in intellect, character and love, as long as he can control the nature and length of their companionship and affiliation. The narrator even reports to the reader, in regard to Tom's relationship to Bob, that "Such qualities in

an inferior who could always be treated with authority in spite of his superior knowingness, had necessarily a fatal fascination for Tom" (101). Tom does not allow his lack of knowledge to distress him, but is able to extract authority over others out of the well of his deficient mind and character.

Tom's treatment of animals, and dogs in particular, reveals his "desire for mastery over inferior animals wild and domestic, including cockchafers, neighbours' dogs, and small sisters" (153). The narrator ironically adds that this trait is one which "in all ages has been an attitude of so much promise for the fortunes of our race." Tom's treatment of Yap, Maggie, Bob, and Philip confirms this pronouncement. These people, like animals, are considered by Tom to be different from him, not perhaps in species as a dog, but in blood--they derive from a different source than Tom does, or so he believes. Each of them, for different reasons, is designated as inferior to Tom and a subordinate.

One could claim that Tom's intimations of the Otherness of those around him is not necessarily negative in intent but rather affirming the difference of the individual. Furthermore, it could be argued that Tom exhibits a fondness for both his dog and his sister which contradicts such a negative characterization of him as a master who desires to control and subordinate others. Such an argument would also find unconvincing the statements concerning Lucy and Maggie's desire for mastery. I would contend that the desire to control and a fondness for the object one controls are not incompatible or contradictory, but rather complementary, and often necessary, components of domination. Harriet Ritvo reports that nineteenth-century naturalists expressed their admiration for the dog "whose single-minded devotion inspired its 'conqueror' with feelings close to the 'esteem' normally

reserved for human beings" (21). And Yi-Fu Tuan submits that "dominance may be combined with affection, and what it produces is the pet" (2). Such comments help in explaining Tom's fondness for Maggie or any master's affection for his pets, slaves, or subordinates. Conversely, the statement also reveals the dehumanization that takes place when the subordinate, another human, is treated as a pet might be treated. The feeling is "close to esteem normally reserved for human beings," but *close to* is just not close enough for most human beings, and affection by itself, devoid of love and compassion, is a hollow emotion.

Although present only in the first book of the novel, Yap remains an important character from which Eliot can reflect personality traits of the human characters in the novel, and in particular Maggie's relationship with Tom. Yap is Maggie's companion and Tom's loyal follower; one is a relational bond and the other a hierarchial bond. When Tom thinks of Yap from his school miles away from his home, he remembers Yap as "pricking up his ears, ready to obey the least sign" (241) he would give. Tom, in this scene, thinks about Yap, but not really about Maggie. She is not as easy to control and punish as an animal, although Tom does his best to make her his pet in the pejorative sense of the word. In contrast, when Maggie thinks of Yap she thinks of Yap the dog itself and not what the animal can do for her (260). She thinks of Yap's approaching death and how it will effect Tom; all roads seem to lead back to Tom--which of course is his desire.

Analogous to the comparison of Maggie to a Skye terrier and her dual nature, Yap represents Tom's nature and the conflicting aspects of his character in a number of ways. Yap is Tom's companion but we see that Tom's amiable treatment of his dog diminishes--theirs is a deteriorating relationship. Yap is a

celebrator, leaping and barking to greet his master and playing with Maggie. Yap is the part of Tom that is truly natural and free; the part of him that cherishes Maggie and desires to celebrate with her as Yap does. In "The English Dog," William Empson indicates that one use for the dog dating from the eighteenth century is that it "stood for the Unconscious; for the source of the impulses that keep us sane" (169). When Tom embarks upon the path set before him by his father, he leaves behind his sister as well as his dog; he relinquishes a world that has kept him balanced and humane; he puts boyhood things behind him. Frolicking with a sister and dog, even mastering a dog or little sister, are beneath him now, and too modest a conquest for a male on the brink of manhood. He must now tackle larger issues. Tom cuts himself off from aspects of his nature that he feels might hinder him in his efforts to survive in the 'dog eat dog' world that he knows he must enter. He leaves behind the simple things, the things that keep him human--frolicking with his dog and running about the farm with his sister. Yap spends most of the novel dying and the reader sees little concern on Tom's part.

Yap also symbolizes Tom's fears of his own inadequacies; he is embarrassed by Yap's inability to catch rats and does not defend him against Bob's put-downs. Later, as a man, he also fails to defend his sister and in fact he disowns her. Once again he is embarrassed by activity and character that do not become his station in life, or reinforce the way he wants others to perceive him.

Lastly, Yap and his owner are the antithesis of each other in the area of communication. Yap can communicate his feelings and loyalty in his bark, his prance, and even his defensive biting of Bob (which even Bob understands). Tom's ability to communicate is limited: he communicates through competition. If Tom

has trouble communicating he also has trouble understanding the hidden, non-verbal communication of others. Yap can sense by a glance at his master what is needed; Philip perceives in Maggie's dark eyes the need for affection; and Bob sees Maggie's need for love and companionship. Tom perceives none of these things. Yap's deteriorating health, and thus his incapacity to communicate effectively, mirrors Tom's increasing inability to communicate with those he comes in contact with, including his sister Maggie.

Like Tom, Bob Jakin relates to animals in a way that reveals a great deal about his character. It strikes me as somewhat of an injustice that in readings of The Mill on the Floss Bob Jakin is so frequently left out or merely alluded to and then glossed over. Even a critic such as Gillian Beer does not so much as mention his name in her chapter on The Mill on the Floss in her book, George Eliot. He is important to this study of the novel because of the window through which I have chosen to view Eliot's work--the use of the dog. He is the master of arguably the most important dog in the novel; in addition, he gives a dog to Tom and wants to give one to Maggie. Eliot also uses Jakin's relationship with animals as a model of a sympathetic, understanding, thoughtful relationship; the kind of relationship that seems lacking in the community of St Ogg's; the kind of relationship that Tom needs but seems unable to establish.

Bob's sympathetic and sensitive character is best seen in his relationship with Maggie. Sensing Maggie's state of mind and heart, Bob advises her to get a dog because "they're better friends nor any Christian" (375). He cannot give her Mumps, as doing so, he posits, would break Mumps' heart (I suspect that it would also break his own). Bob, like Maggie, shows a true concern for the feelings of

others and an ability to love. Later we learn that Mumps' consent was 'needed' for Bob's marriage. Although humorous, this statement, reminding the reader of Massey in Adam Bede, underlines Bob's concern and respect for the 'lower' creatures, of which he is one. His association with and treatment of dogs has made him a better and more loving person. In contrast, Tom's treatment of people, and particularly his sister, is worse than Bob's treatment of his pet.

Furthermore, at a particularly low point in Tom's life, Bob purchases a dog for Tom. Tom, Bob reasons, is lonely and needs companionship. The implication here is not only that Tom needs the affection a dog can provide but that he also needs to relearn love and responsibility; how can he be responsible for his sister, a being who is his equal, if he cannot show affection and responsibility for a species truly his inferior?[16]

Bob Jakin's brand of faith in the humanizing capacity of animals was early articulated by John Bulwur, a seventeenth-century communicator on significant gesture. Animals, he says, are ...

> not so remote from good nature, gentleness, and sweet converse, but they can express their desire of honour, generosity, industrious sagacity, courage, magnanimity, and their love and fear; neither are they void of subtlety and wisdom. . . . teaching us that capable they be not only of the inward discourse of reason, but of the outward gift

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[16] Bob also tries to give Maggie a dog. When he offers Maggie a pup she says, "We have a yard dog, and I mayn't keep a dog of my own" (376) Why can't she? This offer and the subsequent rejection can be examined on several levels. Maggie accepts Bob's books but cannot accept his animal as her pet. On a sexual-relational level, Maggie is rejecting Bob as a possible lover; for although she accepts him for what he is, she realizes the impossibility of a union. But the reader should notice the difference in the communication of that rejection when compared to Dorothea's rejection of Chettam. On another level, we know that Tom had accepted the gift of a dog from Bob; Maggie cannot "keep a dog of [her] own." Men may keep animals, dogs, pets, and women, but women are not to master anything, only care for the animals. Maggie cannot go to school for a similar reason--she must not have or know more than her brother--this would undermine the system. And even the possession of a dog--the woman assuming a dominant role--may plant ideas in the minds of the mastered and break up the social fabric. Lucy, it is true, owns a dog but this was given to her by a male (Tom) who has mastery over her.

of utterance by gesture. (18)

Bob's ennobling of the dog does not end here though. In another statement that elevates the dog and brings man a little closer to the beasts of the field, Bob proclaims all the animals of the world, including man, to be nothing more than curs and mongrels. "Why, what are you but a mongrel," he says to an acquaintance who criticizes a dog for being a mongrel. Bob "can't abide to see one cur grinnin' at another," whether that cur is a man observing a dog or another man (376). He levels human beings and animals to a common ground. Darwinism had, among other things, caused man to question his relationship to animals, animals from which he may have evolved. Darwinism had created a level playing field in suggesting that man had originated from animals. This theory upset man's view of himself and of <u>others</u> of different races and classes. The intrinsic intellectual and moral qualities of a particular class or people is undermined. One group may have evolved more quickly than another group, but as Bob Jakin says, " What are we all but mongrels," originating from the same dust or family of apes.[17]

Bob Jakin also plays a significant role in several scenes involving the convergence of dogs and people. When Tom approaches his uncle's house with Bob and Mumps, Mr Glegg notices them in that order, but it is the dog which seems to unnerve him. Or is it? Bob is first "questionable company" (410), then referred to indirectly in the query "whatever does <u>this</u> mean"; his presence with Tom is apparently an "irregularity" to Glegg. Glegg is clearly afraid of the dog, and

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[17] <u>The Origin of Species</u> was published in 1859 during the time that Eliot was writing <u>The Mill of the Floss</u>. Therefore, Darwin's book probably did not have any influence on Eliot's writing of the novel. However, evolutionary ideas had been around for many years in the writings of Lamarck, Lyell, and Chambers. See Gillian Beer's <u>Darwin's Plots</u>, particularly "Introduction."

is unable to dissociate Bob from the huge, fearful dog. His final query, "What has this dog got to do with it?", exhibits his inability, in this particular incident, to separate the human from the beast. Glegg uses the verbal signifier 'dog,' but to what or whom does it signify? Is it Mumps? Bob? Or both? The word 'dog' seems easily definable, but meaning is a moveable concept. Although the question is directed at Tom, Bob answers. By having Bob answer, Eliot allows the ambiguity of the question to be maintained. This also underlines Glegg's insensitivity and snobbishness and Tom's inability to defend his friend. The structure and content of Bob's answer is also significant. He quickly states the relationship between himself and the dog--"It's my dog"--while at the same time dissociating himself from the signifier 'dog.' He produces signification by defining what is being signified by the signifier 'dog.' He follows this immediately with, "An' it's me as put Mr Tom up to the bit o' business." This statement changes the site of the signified, causing a very different answer--'Here's what this dog has to do with it'--to Glegg's question.

To highlight further his willing association with a dog, Bob mentions Mumps twice during his explanation as to why he is such a "knowing fellow." Bob's answers and "unembarrassed loquacity" seem both to surprise and unnerve Glegg, and he feels compelled to offer some judgment on Bob in the form of disapproving of his dog Mumps: "I should think you're at a loss for ways o' spending your money, else you wouldn't keep that big dog, to eat as much as two Christians. It's shameful--shameful" (412). Glegg's disapproval of Bob's keeping Mumps suggests that he has been made aware, albeit indirectly, that Bob is and is not a 'dog'--and this unsettles him and results in his judgemental comment. This comment is obviously an ironic statement meant by Eliot to reveal more about Glegg than Bob

or the social views of the time. Earlier in the text, the reader is told that Glegg "was given to pet all animals which required no appreciable keep" (187). Glegg attempts to moralize in his rebuke of Bob, but the reader with a memory realizes that it is his stinginess which prompts the comment and not his sense of charitable Christianity--the two mouths are no doubt his and his wife's mouth. Bob has shown his compassionate and charitable spirit already, more so one would think than the Gleggs, who balk at helping relatives. A few minutes after Glegg's exchange with Bob, Mrs Glegg commits a similar verbal offensive against Bob and his dog. Her comment is less subtle and it more directly associates Bob with Mumps: "If you're going to let that man and his dog in on my carpet before my very face, be so good as to let me know" (417). Bob again answers the question which is directed at someone else: "Don't you be uneasy, mum. . . . We'll stay out upo' the gravel here, Mumps and me" (413). He willingly associates himself with his dog; and like his dog, Bob knows that his place is not with these people any more than Mumps' place is on the Glegg's carpet.

The narrator has prepared the reader for the Gleggs' assault on Bob and Mumps, but in a way that undercuts their snobbish pride. Mrs Glegg is referred to as a "cur" (131), a name that even Bob finds demeaning on a certain level. Later, in the chapter entitled "The Gleggs at Home," the reader sees the metaphor come alive. Mr Glegg is willing to accept a certain amount of "daily snapping" (188), but still sees fit to tell his wife that she is "biting and snapping like a mad dog" (192). She is ill-tempered; she does snap. She does not seek to prove Mr Glegg wrong but defends herself by blaming him for his poor treatment of her. In this incident, Eliot seems be playing off the actual dog against the metaphoric dog. Mumps, in

spite of his appearance, is not vicious, and Bob can only praise his dog. Mrs Glegg, on the other hand, is the real dog, a cur who snaps at those around her.

Bob is clearly the most intelligent and articulate person in these scenes. He chooses to identify with his dog, Mumps; he, like Mumps, knows his place. Bob knows he is not 'one of them,' and he does not appear to want to be. He plays the role of a faithful (beyond apparent reason) friend to Tom and Maggie, even though he seems aware that he will get little in return. He seems, then, most natural, civil, and loving and he attributes at least some of his character to Mumps.

With their metaphoric connotations, these scenes disturb the stereotype while maintaining a gap between the classes. Bob is different from the Gleggs in class, education, language, and companions. They may judge him as inferior to themselves but he gets the better of Mrs Glegg, and also, to a degree, Mr Glegg, while at the same time managing to aid Tom.

The use of the dog as metaphor and metonymy in this case acts, as Gillian Beer states, "as an alternate mode of classification, one that makes more space for divergence" (George Eliot, 193). The reader, like the Gleggs, must reevaluate and reclassify Bob Jakin. He is not a Glegg (we wouldn't want him to be a Glegg!), nor is he a mere animal, a dog, as the Gleggs would treat him. He is, to be sure, in relation to the Gleggs and Tullivers of the novel, an Other. But Eliot's portrayal would have the reader enlarge his concept of the world and humanity to include the Others--whether they be the lower classes, the uneducated, the uncultured, or the female.

Beer, in her discussion of Eliot's works, also suggests that "metaphor creates lateral understanding" (George Eliot, 192). The scenes with Bob and

Mumps surely exhibit this lateral movement. There is the lateral extension of meaning (the dog stands in for the human being) but there is also the extension of reality. To see these Others as across from us as opposed to below (or even above) us is necessary to maintain a properly sympathetic attitude towards those we come in contact with on a daily basis. Bob Jakin is able to accomplish this remarkable feat. He recognizes himself, his dog, and others for what they are--a cur is a cur whether it has fur or hair, whether animal or human being.

The use of the pet/master relationship in this novel is not as direct and conspicuous as that of the master/slave, but in effect it reveals disenfranchisement and the power structure that maintains it. This depiction is also less threatening and therefore may have more effect in changing the minds and actions of those unknowingly part of a system they neither understand nor accept. Tom's inability to relate 'properly' to Maggie is not self-contained--he cannot treat his dog, his crippled friend, or his lower-class friend any better. The problem is not with Maggie, Philip, Bob or Yap, or perhaps even with Tom, but rather with the nexus into which they have been born. The problem cannot be reduced to a gender issue, although that is certainly part of the problem. To address the novel and its concerns entirely through the lens of gender narrows the magnitude of Eliot's moral vision. The novel undercuts a concentration on gender through its representation of Tom and Maggie: they are both represented, albeit quite differently, as animals; they both aspire to mastery; and Tom attempts to subjugate all those beings, human and beast, not just women, whom he deems his inferior. In spite of Tom's efforts to make Maggie an obedient inferior and Maggie's conditioned acquiescence, he ultimately fails, and in the process destroys both of them--the unknowing

maintainer of a system and its dependent. From an early age, Maggie knows that she is made for more than she can aspire to; and Tom knows that he must aspire to much and succeed. But Maggie, like other Eliot heroines, has aspirations with no possible outlet or object for her desires. George Eliot's hope is that more than women will be empowered and receive their rights. In response to a letter petitioning her public support of the enfranchisement campaign, Eliot says,

> I do sympathise with you most emphatically in the desire to see woman socially elevated--educated equally with men, and secured as far as possible along with every other creature from suffering the exercise of any unrighteous power. (Letter IV 366).

Chapter Three

# Reflecting Relationships: Masters and Their Companions in Middlemarch

"Thquire, you don't need to be told that dogth ith wonderful animalth."
"Their instinct," said Mr Gradgrind, "is surprising."
"Whatever you call it--and I'm bletht if I know what to call it"--said Sleary,
"it ith athtonithing. The way in whith a dog'll find you--the dithtanthe he'll come!"
"His scent," said Mr Gradgrind, "being so fine."
-- Hard Times

In the essay "Middlemarch: Realism and Symbolic Form," Brian Swann says that in Middlemarch "everything is part of a symbolic action" (308). According to Mark Schorer, George Eliot's metaphors "tend always to be, or to become, explicit symbols of psychological or moral conditions" (550). If these statements can be accepted, the presence of dogs in Eliot's novels cannot be considered as mere decorative detail. In Middlemarch there are at least thirteen dogs, five of whom have names and personalities. There are also recurrent dog metaphors and images. The frequency of references to dogs and the number of dogs present in the novel suggest that more than ornamentation is involved in Eliot's creation of a canine community. The dogs and canine imagery in the novel add to the understanding of the main characters and the relationships that exist between them. This element of Eliot's novel is most explicit in the four main plots of the story: Mary Garth and Fred Vincy, Nicholas Bulstrode and his dual nature, Rosamond Vincy and Lydgate, and Dorothea Brooke's relationships with the men who court her, Sir James Chettam, Edward Casaubon, and Will Ladislaw.

I will begin with one of the more straightforward relationships in the novel, and one in which the canine imagery is used in way that is a reversal of Eliot's usual style. The reader's understanding of the relationship between Fred Vincy and

Mary Garth is enhanced through the reference to dogs. It is significant that Mary comes from a family abounding with dogs and people characterized as dogs. The Garths' primary dog is Brownie, "the active-minded but probably shallow mongrel" (417), but other dogs, including a Newfoundland, are a part of the Garths' extended family. Not only do the Garths possess a number of dogs, but they are also described metaphorically as dogs. When Mary greets her father with a hug and "childish kisses. . . the expression of his large brows soften[s] as the expression of a great beautiful dog softens when it is caressed" (189). Mary's youngest sister, Letty, snatches up a large red seal from a letter "like an eager terrier" (292). In addition, Mr Garth's first name, Caleb, means *dog* in Hebrew (*keleb*). The Garths exhibit all the positive stereotypical characteristics of man's best friend--fidelity, integrity, good-nature, energy, and friendliness. Is it naturalness or subservience being suggested by connecting the Garths so closely with a creature that is considered lower than humanity? One indication that the canine imagery connotes servitude is a comment by an old labourer in which he charges Caleb with being a puppet of the rich for supporting the railway: "Aw! good for the big folks to make money out on. . . . This is the big folks's world, this is. But yo're for the big folks, Muster Garth, yo are" (408). Before Caleb answers the man, the narrator tells the reader that Caleb "had been accustomed to meet all such difficulties in no other way than by doing his 'business' faithfully." Doing his work faithfully is Caleb's only answer as his position has been accurately characterized by the old man. The Garths are among the more likable of the inhabitants of Middlemarch, yet their desires and wishes are certainly secondary to the demands of the more prominent members of the community.

With all these canine images surrounding her family, it is surprising that Mary is not given any dog-like characteristics; however, her love interest, Fred Vincy, is likened to a dog. Fred, expecting to inherit a large sum from his Uncle Featherstone, has not taken a great interest in planning a career. He does not want to become a clergyman, but he is not sure what goal he wants to pursue. He is not exactly lazy, but as the Vicar, Mr Farebrother, says, "I wish Fred were not such an idle dog" (296). Fred is good-natured, and like a dog, needs to be trained and rewarded. Mary, Mr Garth, and Mr Farebrother all do what they can to prompt, guide, and train the young man.

Comparisons between Fred and dogs become more significant in light of Mary's response to this animal. At the Farebrothers she is drying rose petals when Fly, the Farebrothers' small terrier, persists in getting in the way:

> She took his fore-paws in one hand, and lifted up the forefinger of the other, while the dog wrinkled his brows and looked embarrassed. "Fly, Fly, I am ashamed of you," Mary was saying in a grave contralto. "This is not becoming in a sensible dog; anybody would think you were a silly young gentleman." (377)

The reprimand, which switches the expected hierarchy of dog and gentleman, sounds like one Mary might give to Fred; and, in fact, there is little doubt that the "silly young gentleman" to whom she is referring is indeed Fred. Mr Farebrother overhears Mary's lecture to the dog and comments, "You are unmerciful to young gentlemen," to which Mary replies, "It always answers to reason with Fly." The Vicar continues the jest: "But not with young gentlemen?" and Mary responds, "Oh, with some, I suppose; since some of them turn into excellent men" (377). This seemingly innocent scene serves as a model for Mary's and Fred's relationship. Mary's efforts are spent in trying to make a sensible, and perhaps even excellent,

man out of a silly young gentlemen. She tells Fred directly that he is not suited to be a clergyman and that she will not marry him if he pursues that profession. She also lets Fred know that he must prove himself in his ability to work and provide for her before she will agree to marry him. In the background of this love affair looms Mr Farebrother, in love with Mary himself, but guiding Fred and encouraging Mary by emphasizing the better aspects of Fred's character. The reader is reminded, near the end of the novel, that Fred, having gained some sense, still has a little of the "silly dog" in him:

> Fred, like any other strong dog who cannot slip his collar, had pulled up the staple of his chain and made a small escape, not of course meaning to go fast or far. (491)

When Mary leaves town for a few weeks, Fred begins to frequent the Green Dragon, the local bar, playing billiards but not betting as he had formerly done. Mr Farebrother, ever watching over the young couple, confronts Fred on the subject with the bold declaration that if "there's a chance of his [Fred's] going to the dogs" (495), perhaps he should let him, and take the prize--Mary. The Vicar's openness jolts Fred into increasing sensibility, and the reader can now rest secure in the knowledge that although Fred will always have a little of the dog in him, his training is almost complete. What is significant in this relationship is that, unlike many others in which canine imagery is used, the dog signifies the male. Fred is Mary's dog--a reversal of the usual position in Eliot's novels. She trains him for herself--for his and her betterment. Her use of power is subtle; her dominance over Fred is filled with affection.

In contrast to the rather tame, docile, and positive images which surround Eliot's canine imagery regarding the Garths, the antithesis is represented by

Nicholas Bulstrode. Certainly the most frightening dog in both name and action in the novel is the Bulstrode's dog, Blucher. Blucher is the dog that frightens away Raffles, the blackmailer, when he refuses to leave at the request of Mrs Bulstrode (448). Although the other examples of the symbolic use of dogs mentioned in this chapter refer to relationships between individuals, the dogs connected with Bulstrode provide insight into his relationship with himself and the relationship of his former self with his present self. The Bulstrodes have at least two dogs: Blucher and a tiny black spaniel (220). One is a house pet, tiny and tame, the other a fierce watchdog capable of breaking his chain and not amenable to control by Mrs Bulstrode (448). These two dogs symbolically represent the dual nature of Nicholas Bulstrode, which comes to the surface when Raffles arrives to make his past known.

As in his past, Bulstrode finds "himself carrying on two distinct lives; his religious activity could not be incompatible with his business as soon as he had argued himself into not feeling it incompatible" (451). But, early in the novel, at least one character discerns Bulstrode's hypocrisy. Mr Vincy, upon hearing Bulstrode's pious sounding refusal to aid Fred, declares that "such doings may be lined with religion, but outside they have a nasty, dog-in-the manger look" (97). In all, Bulstrode suffers from a classic case of conflicting ideology and practice, but the narrator would have the reader judge him with some benevolence:

> He was simply a man whose desires had been stronger than his theoretic beliefs, and who had gradually explained the gratification of his desires into satisfactory agreement with those beliefs. If this be hypocrisy, it is a process which shows itself occasionally in us all. (453)

Blucher's name probably derives from the Prussian field marshal, Gebhard Leberecht von Blucher (1742 - 1819), whose opportune arrival helped assure

Napoleon's defeat at Waterloo. Blucher's human name with military connotations suggests perhaps a closer affinity with his owner both literally and figuratively. Blucher is a fierce watch dog and he intimidates with his bark and size. The military derivation of Blucher's name reflects also on Bulstrode's character. Bulstrode thinks that he can maintain control over others through either bullying them or buying them off. His is a form of military domination. Military power is usually exerted for only a few reasons: to gain wealth, defend or expand religion, or to maintain a sense of pride. All three of these reasons can be related to Bulstrode. In his desire for wealth and admiration, as well as the religious enterprises he involves himself with, Bulstrode proves to be a destructive force in the community. His bite has left Raffles dead and Lydgate discredited and quitting Middlemarch. But unlike his dog's namesake, Bulstrode has no procession to announce his victory; rather, he too must depart from Middlemarch a little less wealthy in finances perhaps but the greatest injury is to his religious pride--he cannot

> call himself a martyr even though he were to persuade himself that the men who stoned him were but ugly passions incarnate--who knows that he is stoned, not for professing the Right, but for not being the man he professed to be. (602)

In contrast to Blucher, most of the dogs in Eliot's work have nick-names as opposed to *real* names. This naming technique produces two effects. On the one hand, it draws dogs closer to man--one can imagine or might even know someone nick-named Brownie, Minny, Trip, or Yap. The dog is not just any animal; it is someone's pet animal. Naming thus implies a level of ownership: Adam naming the beasts in the garden; parents naming their child; a man naming his company; a woman taking the name of her husband. There is both power and responsibility in the authority to name something. On the other hand, labels such as nick-names

ensure that a distance is kept between the non-human and the human. The distinction in naming maintains the social and corporeal distance between the two species. The use of *half-names* (as one might call a nick-name) conveys the notion that the dog in the novel, as in the real world, is half-human and half-beast, living within, yet not entirely a part of the world of human beings.[18]

The nature of the Rosamond-Lydgate relationship is also illuminated by the symbolic use of dogs. Lydgate is viewed by the Vicar, as well as others, as "an enviable dog" (256) because of his impending marriage to Rosamond. Later it is his "dogged resistance" (542) that gives him the strength to endure his disgrace in Middlemarch. Lydgate's interaction with a dog is also a telling point in his relationship with Rosamond. Before he has asked Rosamond to marry him, he is at the Bulstrodes and Mrs Bulstrode is attempting to discern Lydgate's intentions concerning her niece Rosamond. He reveals no serious intent regarding Rosamond, much to the consternation of Mrs Bulstrode. As she states what Lydgate's frequenting of a young lady's home may mean to the future of that lady, Lydgate attempts to get the Bulstrodes' tiny black spaniel to come to him. The spaniel has "the insight to decline his hollow caresses" (220). Rosamond is not quite as insightful as the dog, but her caresses are at least as hollow as Lydgate's.

Although Rosamond is never described as a dog, Lydgate is tempted to think of her as "an animal of another and feebler species" (489). Before marrying Rosamond, Lydgate contemplates life with this being he defines as "perfect

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[18] In this regard, it is interesting that the gypsies' dog in The Mill on the Floss remains nameless and is designated as a "black cur" while Lucy's dead dog, Lolo, not really in the novel at all, receives a name. Also see the note in this chapter on the nameless Maltese.

womanhood," but the woman he describes sounds more like a servant or well-trained animal than an equal. He thinks of her as:

> an accomplished creature who venerated his high musings and momentous labours and would never interfere with them; who would create order in the home and accounts with still magic, yet keep her fingers ready to touch the lute and transform life into romance at any moment; who was instructed to the true womanly limit and not a hair's-breadth beyond--docile, therefore, and ready to carry out behests which came from beyond that limit. It was plainer now than ever that his notion of remaining much longer a bachelor had been a mistake: marriage would not be an obstruction but a furtherance. (258)

Gillian Beer comments that "Rosamond Vincy is a woman entrapped so completely that she is hardly aware of it, so smoothly does her compliance fit" (George Eliot 169). But if Rosamond is unaware of her state of present and future enslavement it only contributes to Lydgate's fantasy that he can control this woman. Later, when Lydgate discovers Rosamond's meddling, he realizes "it would assuredly have been a vain boast in him to say that he was her master" (488); in fact, although he should "think of her as an animal of another and feebler species, Lydgate knows that "she had mastered him" (489).

The most significant and abundant use of canine imagery involves the central figure of the novel, Dorothea Brooke. Very early in Middlemarch Eliot uses dogs to indicate the nature of Dorothea's character. Moreover, Dorothea's three suitors in the novel all share the characteristic of being associated with dogs in one way or another.

The first dog the reader encounters is Mr Brooke's Great St Bernard, Monk, who takes care of Dorothea and Celia on their walks. Monk is a large, mature dog that is more than just a pet--he is Dorothea's companion. Monk, in name, breed, and function is used to relate Dorothea's personality, and particularly her sense of

spirituality. Monk's name has the obvious religious connotations of discipline, learning, and celibacy. Monks are dedicated to influencing the world through vows of poverty, chastity, and obedience to God. The opening and closing of the novel also contributes to the religious atmosphere surrounding Dorothea by referring to Saint Theresa. The reader is led to believe that Dorothea is or will become a kind of Saint Theresa--but this is not to be. Yet, the characterization of Dorothea in the first chapter depicts her as rather saint-like, or at least monk-like, in her activities: praying ardently, fasting like a Papist, and reading theological books late into the night (7). Her aspirations also imitate the endeavours of a monk. She has visions "to make the life of poverty beautiful" (23)--that it is the life of others and not her own should be noted. Others perceive Dorothea's monkish nature. When he hears that Dorothea means to give up riding, Chettam says "Your sister is given to self-mortification," to which Celia replies, "She likes giving up" (13). And marriage also for Dorothea is a kind of giving up, or at best a duty as she tells her uncle: "Marriage is a state of higher duties. I never thought of it as mere personal ease" (30).

Like his name, Monk's breed connects him to a religious order and adds to the religious tone of Dorothea's life. The St Bernard was a breed originally trained by monks for the purpose of guarding and guiding, and in the process developed a talent for rescuing lost travellers.[19] Not only does Monk serve as guard and companion for Dorothea, but Dorothea reflects this role in her relationships with others. She longs for the day when she will have greater control of the estate in

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[19] The monks of the ancient Hospice du Grand Saint Bernard high in the Swiss Alps began breeding dogs in the seventeenth century. To date the Saint Bernard has saved more than 2500 lost or injured travellers in the Alps (Sylvester 242).

order to exercise her philanthropic yearnings--she wants to make life better for those by building new cottages. But her concept of marriage also reveals her desire to rescue others:

> She felt sure that she would have accepted the judicious Hooker, if she had been born in time to save him from that wretched mistake he had made in matrimony; or John Milton when his blindness had come on. (7)

She envisions marriage as a kind of charitable act on her part to aid another who could use her help. Once married to Casaubon, Dorothea comes to realize that philanthropic endeavours are not suitable grounds for a marriage. Later, given a second chance, she corrects her mistaken idealism when she marries Will Ladislaw.

Immediately following the introduction of Monk, Sir James Chettam, Dorothea's would-be suitor, arrives. Dorothea's sighting of a "well-groomed chestnut horse and two beautiful setters could leave no doubt that the rider must be Sir James Chettam" (21). On one level she simply knows that the setters are owned by Chettam, but on another level she knows it is Chettam, the master, riding one of his animals, holding another, while two more run at his feet. He surrounds himself with beautiful, subservient creatures and has come to add Dorothea to his collection. The emphasis, with Dorothea's initial suitor, is on ownership. In contrast, Dorothea's relation with dogs, although involving ownership, is more strongly founded in companionship.

Chettam comes bearing a gift, "a little petitioner," for Dorothea, a white Maltese pup. The juxtaposition of the St Bernard and the Maltese at this point in the novel is significant, but the reader can, as with much of Eliot's writing, pass over it without much thought. The lore behind the St Bernard cannot be ignored. The St Bernard is a dog with a purpose; he has a pragmatic function. He finds lost

travellers; he saves people. In contrast, the Maltese dog will never be larger than a St Bernard pup, and it is only a pet. It is, as the narrator says, "one of nature's most naive toys" (22-23). Dr. Johannes Caius, personal physician to Elizabeth I, wrote that by the sixteenth century the Maltese "were chiefly sought after for the pleasure and amusement of women, who carried them in their arms, their bosoms, and their beds" (Sylvester 204). In choosing such a dog as a gift for a woman like Dorothea, Chettam shows his poor judgement and inability to read character; he reveals too his patronizing attitude towards women--he assumes that they have, or should have, nothing better to do but play with miniature creatures. Attempting to redeem himself, Chettam agrees with Dorothea's opinion of such pets and states that he would never have one for himself, "but ladies usually are fond of these Maltese dogs" (22). He seems at a loss as to the reasons for Dorothea's rejection of his gift. He assumes that because Dorothea has one dog, she will be happy to play with another. Dorothea accepts Monk as a companion and even likes to think that "the animals about us have souls something like our own" (22). Theirs is a symbiotic relationship. Dorothea receives companionship and protection on her walks, and the dog fulfils its function and its duty. It is behaving as it should--protecting and saving when necessary. As mentioned in the last chapter, Eliot desires to elevate all creatures, and she is in some ways ahead of and outside of her time and place in giving these words to Dorothea; she sees animals as existing, at least in part, autonomously, as beings in their own right. Dorothea rejects Chettam's gift of the Maltese because she does not like dogs bred as mere pets

(286) and views such animals as parasitic.[20] She refuses Chettam's offer of marriage on similar grounds. Dorothea was not bred to be a mere wife--that is, to be involved in a parasitic relationship with a man who takes care of her while treating her as one of nature's "naive toys." She wants true companionship, and like a monk she is disciplined, learned, and has depth of character. This is why, to the surprise of everyone and to the horror of Chettam, she marries Casaubon. She is not merely an accessory to adorn her husband; she desires to be involved in his life and help him in his work. Earlier Chettam had tried to entice Dorothea with an offer of a horse (both gifts have sexual connotations). But this time the beast is on loan for her to try. Chettam will still own the beast and by implication possesses a degree of control over those who ride the horse.

> I wish you would let me send over a chestnut horse for you to try. It has been trained for a lady. I saw you on Saturday cantering over the hill on a nag not worthy of you. My groom shall bring Corydon for you every day, if you will only mention the time. (13)

The connotations of this passage become evident as the novel proceeds: Casaubon is, or becomes, the *nag* who is unworthy of Dorothea's attention; but in another sense Chettam is the *nag* getting in the way of Dorothea's desire to listen to and interact with Casaubon. Dorothea, quick to discern Chettam's intentions, not only refuses his offer but states that she plans to give up riding. Later, Chettam, amazed by this "cruel resolution," queries Dorothea: "It is not possible that you think horsemanship wrong." She replies, "It is quite possible that I think it wrong

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[20] It might also be noted that the Maltese is never named in the novel. That it was given a name is probable, but Eliot's decision not to name the dog is significant. Other dogs, mentioned only once, such as Fly, Mrs Farebrother's black and tan terrier, and Blucher, are given names while the Maltese is not. Perhaps Eliot's decision not to name the Maltese mimics Dorothea's sentiment that "it had better not have been born" (22).

for me" (16). Dorothea implies rather directly that the domination and use of animals as playthings by man is, at best, something she wants little to do with, and at worst morally suspect.

In addition to these scenes defining the character of Dorothea and Chettam, they also symbolize the difference between Dorothea and her sister, Celia. In both cases in which Chettam offers Dorothea a pet, and by implication offers himself and a surrendering of herself to him, Dorothea suggests that Celia might be the more suitable candidate for such gifts. In regards to the horse Dorothea asserts coldly, "I think it would do Celia good--if she would take to it" (16). And in an effort to assuage Chettam and guide his eyes and mind in the direction of Celia, Dorothea suggests that, although she has no desire for it, Celia might like the pup: "You must not judge of Celia's feelings from mine. I think she likes these small pets" (22). Chettam does not give Celia the dog at this time, but the reader should not be surprised when, after they are married, the Maltese is re-introduced as Celia's dog (400). Celia is more suited than Dorothea to be one of nature's toys or Chettam's lap-dog.

And, in fact, Eliot makes it apparent early in the novel that Celia is the proper recipient of such offers and gifts. While Dorothea and Casaubon converse upon matters that the reader can assume to be of intellectual and social importance, Celia, "who did not like the company of Mr Casaubon's moles and sallowness, had escaped to the vicarage to play with the curate's ill-shod but merry children" (17). The key word in this passage is "play." In a sense, Chettam's offers are ones of play. He wants to observe Dorothea in play, with a horse or dog--one lesser creature interacting with another. In his book, Dominance and

Affection: The Making of Pets, Yi-Fu Tuan discusses this aspect of play at work in unequal relationships:

> Play is the quintessential activity of children. Through play children learn to master a world. In a world of play, fantasy easily becomes reality. (163)

Tuan continues his discussion to suggest that there is a hierarchy of play--mothers play with young children who in turn play with toys or small animals (164). So, while Dorothea engages in the adult world of discourse, Celia resides in the world of children at play. Using Tuan's model, I would contend that Dorothea, in choosing to converse with Casaubon and in refusing Chettam's offers to play with animals, is neither mother nor child, while Celia, in choosing the opposite, is the mother-child. Both Dorothea and Celia are involved, whether they realize it or not, in a struggle for power and control. Dorothea, however, at least in these scenes, exhibits no desire to exert authority or have dominance over animals, nor does she desire to be treated as a pet by Chettam. She perceives that she has the ability to converse with men of substance, as she judges Casaubon to be. Celia, aware perhaps of her own inabilities, elects to expend what little power she has over merry children. Likewise she accepts Chettam, his offer of marriage, his dog, and submits to becoming one of his playthings.

Tuan also discusses the elite, and I take it that he means mainly males in a patriarchal system, who aspire to create worlds in which they are the sovereign ruler and object of desire:

> Call these dreamworlds works of art or playgrounds. Whatever we choose to call them now, they satisfied longings of the potentate for the tangible as well as psychological assurance of luxury, for power and the deference it could command, and for the pleasure--sexually tinted--of being able to play freely (that is, more or less irresponsibly) with the comely creatures of the earth. (165)

This description accurately defines Sir James Chettam and his attempts at mastery over not only the animals that he surrounds himself with but Dorothea, and his eventual selection of Celia as his wife.

Dorothea's second suitor and first husband, Edward Casaubon, does not seek to add Dorothea to his collection of pets, for strangely, given all the pet dogs in the novel, he has no pet--perhaps suggesting his lack of relationships with the living and his affinity with things dead or inanimate. However, his relationship to her is not a passionate romance of equals, but rather more akin to Monk's relationship with his human masters. Before Dorothea and Casaubon marry, the reader is given clues as to the nature of their canine relationship. The narrator points out early in the novel, in what seems, at the time, a strange association, that Dorothea's character is not governed by "merely canine affection" (6). In contrast, Casaubon's speech in asking Dorothea to be his wife is described as "frigid rhetoric . . . as sincere as the bark of a dog" (37). Later the narrator remarks that Casaubon "took his wife, as we have seen, to adorn the remaining quadrant of his course" (70). Canine affection can be a commendable and worthy emotion, as, for example, in the relationship between Adam and Gyp in Adam Bede, or Bob and Mumps in The Mill on the Floss, but it is hardly a suitable foundation for marriage.

Dorothea's third suitor, and eventual second husband, Will Ladislaw, also has a brief scene involving a dog that fits symbolically between the two main relationships of the novel, those of the Lydgates and the Casaubons. Ladislaw becomes friendly with the Lydgates and begins to spend time at their home, when Lydgate is both in and out. Although neither is really seriously interested in the other, a mildly flirtatious relationship develops between Rosamond and Ladislaw.

As Ladislaw lies stretched out on the rug one night, the Lydgates' house spaniel looks "from between his paws at the usurper of the rug with silent but strong objection" (340). This is very definitely not Will's place. The rug is Lydgate's; Rosamond is not for Will. Rosamond has mastered Lydgate, but she cannot master Ladislaw. Fortunately for all involved, they realize this fact, and Rosamond, in her one act that comes close to selflessness, tells Dorothea the truth about Will's absence of love for her and his great love for Dorothea.

The quotation from Dickens' Hard Times with which I began this chapter reflects what happens in Middlemarch. The dogs know more than the humans "and I'm bletht if I know what to call it." The dogs know that Lydgate is not for Rosamond, that Ladislaw is in the wrong place, and that Raffles should be kept away--Raffles himself is like that dog that will "find you" out. In Middlemarch Edward Casaubon's aim in life is to write "The Key to All Mythologies." This chapter may seem to suggest that Eliot's canine characters are an essential part of the key to this novel. Rather than offering them as the key, I have offered them as a key, one of the many needed to appreciate fully Eliot's grand design; or rather, like sunlight streaming through a crack in the barn wall, provide light by which the reader may begin to see the intricacy of Eliot's web. Since ancient times the dog as a symbol has represented everything from faithfulness to worthlessness, bravery to humility, and dawn to death. In analogous fashion, Eliot uses the dog as both character and symbol to enhance the symbolic action of the novel and further the reader's understanding of her characters and the reflect the relationships which exist between them.

Chapter Four

# Dominating Gwendolen Harleth: Power and Affection in Daniel Deronda

> I think every family should have a dog; it is like having a perpetual baby; it is the plaything and crony of the whole house. It keeps them all young. All unite upon Dick. And then he tells no tales, betrays no secrets, never sulks, asks no troublesome questions, never gets into debt, never coming down late for breakfast . . . and you may, if choleric, to your relief, kick him instead of someone else, who would not take it meekly, and, moreso, would certainly not, as he does, ask your pardon for being kicked.
>
> - Dr. John Brown, "Our Dogs"

The matter of the dog in Daniel Deronda is situated in relationship to Henleigh Mallinger Grandcourt; he is the centre around which the canine images and characters revolve. Surprisingly there are few connections made between canines and Daniel Deronda. But Grandcourt and Deronda, while serving as contrasts to each other, are connected in their domination of Gwendolen --one through the use of power and the other through the use of affection. Tuan discusses the relationship between dominance and affection:

> Affection is not the opposite of dominance; rather it is dominance's anodyne--it is dominance with a human face. Dominance may be cruel and exploitative, with no hint of affection in it. What it produces is the victim. On the other hand, dominance may be combined with affection, and what it produces is the pet. (2)

Using the various canine images and characters in the novel, in this chapter I will explore the nature of Grandcourt's relationships, focusing upon his victimization of Gwendolen, and conclude that to him she is of little more value than one of his pet dogs. In contrast, Daniel Deronda also dominates Gwendolen, but with the difference that Gwendolen is a willing participant and becomes as a result comparable to a dependent pet. In different ways, then, both relationships diminish and disempower Gwendolen.

The first scene showing Grandcourt at home, near the beginning of Book Two, contains the most significant canine scene in the novel. There are a number of nameless, breedless dogs in this scene: "The dogs--half-a-dozen of various kinds were moving lazily in and out, or taking attitudes of brief attention" (160). This echoes Grandcourt's attitude and action towards women: he has many around him, but what is their status? The narrator remarks, "Grandcourt kept so many dogs that he was reputed to love them; at any rate, his impulse to act just in this way started from such an interpretation" (161). The narrator's tone and word usage belie the suggestion that this is so. The carefully chosen "kept" anticipates Lydia Glasher; "reputed" implies some apprehension on the part of the narrator; and the "at any rate" has the effect of nullifying or at least casting serious doubt on the extent of Grandcourt's love for his pets.

Having presented a general view of Grandcourt's relationship to his pet dogs, Eliot offers a more specific and individual perspective on the manner of his relating. The reader is introduced to the only dogs named in the novel--Fetch and Fluff. Fetch is a female, liver-coloured water-spaniel and Fluff a Maltese. This scene is reminiscent of the scene from Middlemarch in which Sir James Chettam, surrounded by dogs, carries a Maltese as a gift for Dorothea. Chettam, however, in deference to the woman he desires, voices his disapproval of the particular breed; in contrast, Grandcourt is seen reclining in a chair, petting the miniature dog, and resting his unemployed hand "on this small parcel of animal warmth" (161). What Chettam and Grandcourt have in common is that their response to and treatment of dogs mirrors their attitudes to the women in their lives.

That only two are named is significant. The other dogs are moving about

lazily, giving their attention to Grandcourt or Lush as they desire and playing at hunger--the dogs practice affectation like their owner. The narrator sets Fetch apart from the rest of the dogs in the scene, attributing to her "unshaken constancy" in her attitude towards Grandcourt. This devotion quickly turns to jealousy as Grandcourt pays no attention to his adoring dog. Fetch is jealous of Fluff, but Fluff is, as his name suggests, mere fluff. Grandcourt exhibits no preference for one dog over the other but pits them against each other as if in a game. Grandcourt looks at Fetch, and then, we are told, he "lifted the unimpassioned Fluff close to his chin and gave it caressing pats, all the while gravely watching Fetch, who, poor thing, whimpered interruptedly, as if to repress that sign of discontent" (161). It is Fetch's potential jealousy that prompts Grandcourt's action of feigned affection towards Fluff. The dogs, like the women in Grandcourt's life, are mere tools for his pleasure and purposes. He uses the dogs, wanting them to desire him yet not showing particular true affection for either. Grandcourt pushes Fetch down and "deposit[s] Fluff carelessly" when he has had enough of Fetch's jealous pleadings--one *deposits* an inanimate object which one feels no affection towards, not something that has life and breath. Grandcourt then orders Lush to "Turn out that brute." Lush does so in spite of the fact that "he [is] not fond of stooping." Lush here, as in the rest of the novel, performs Grandcourt's bidding without question.

The allusion in this passage become obvious as the story unfolds. And in fact one could argue that this chapter is the story in miniature. The two main women in Grandcourt's life are pitted against each other by their master, Grandcourt. Mrs Lydia Glasher is a kept woman controlled by Grandcourt, and she

is turned out; Gwendolen, although closer to Grandcourt by the alliance of marriage, is unimpassioned with her husband and has her life force drained by attaching herself to such a man. In spite of the fact that both women are victimized by Grandcourt, they are made to feel jealous and resent each other. Later in the novel, lest the reader has missed the obvious implications of this scene, the narrator reminds us that "his pet dogs were not the only beings that Grandcourt liked to feel his power over in making them jealous" (323).

I have already alluded to the similarity of Grandcourt to Chettam in Middlemarch. In the last chapter, Sir James Chettam was presented as an example of a man who uses animals to project mastery and attempts to transfer that subjection of animals into the human realm. Grandcourt is an extension, an extrapolation of Chettam; a character who is much more invidious in his efforts to create a world in which he is the sovereign ruler. Like Chettam, but in a more pointed way, he "play[s] freely (that is, more or less irresponsibly) with the comely creatures of the earth" (Tuan 165).

In addition to the overt efforts of Grandcourt to master others through jealousy and intimidation, he also uses language to exhibit his domination. The reader can assume with a fair degree of certainty that the dogs' names were chosen by Grandcourt and as such they bear looking at. Fetch is a verb that has been rendered into a personal noun, a name. The name describes the function of the dog as well as its relationship to its owner. The beast is present to serve, to fetch, to be at its master's beck and call. Fluff in contrast seems a better descriptive name for a dog, particularly a lap-dog. But the resultant implications are the same. Fluff as a being is meaningless to Grandcourt; the dog can be fluffed off

his lap without thought, and the animal serves to provide warmth or as an object to touch for its tactile value. Yi-Fu Tuan discusses the modern use of animal names for products to project feelings of power and speed--Jaguar, Mustang, and Falcon (72). Conversely, Grandcourt provides names that minimize and demean the creatures who are present only to serve his whims.

Among those who seem to exist only to serve Grandcourt is Mr Lush. Mr Lush himself is a bit of a dog. Even his monosyllabic name sounds like a dog's name the way it is used. Like the dogs lazing about on Grandcourt's estate, Lush has grown accustomed and "in need of the lazy luxury to which his transactions on behalf of Grandcourt made no interruption worth reckoning" (164). The implications of this statement are made more explicit when Lush, reflecting on his concerns should Gwendolen marry Grandcourt, reasons that his disapproval is based on the trouble she will bring Grandcourt, but quickly recognizes that the real reason is the

> annoyance if not ultimate injury to her husband's old companion. . . . considering that he had well deserved such compensation for leading a dog's life, though that of a dog who enjoyed many tastes undisturbed. (327)

The "many tastes undisturbed" recall Grandcourt's dogs which "liked to be served delicacies which they declined to put into their mouths" (160). When Gwendolen voices her disapproval and dislike of Lush, Grandcourt quickly and unaffectedly says, "I'll get rid of him," and follows this statement with a character analysis: "He was always that coarse-haired kind of brute--a sort of cross between a hog and a dilettante" (350). Grandcourt's language and intended action regarding his old friend of fifteen years sounds not unlike that which he uses in regard to his dogs--"depositing carelessly" and "turn out that brute."

Like his numerous dogs and Lush, Mrs Lydia Glasher is "absolutely dependent on Grandcourt" (387). Unlike his dogs, she is not in such good circumstances that she can "play at hunger" (161). Grandcourt has exerted a power over her for ten years. When he visits her to get his mother's diamonds that he will give to Gwendolen, Lydia Glasher uses what little power she has over Grandcourt and tells him she will relinquish the jewels to his wife and no one else. Grandcourt is annoyed "that his indulgence of Lydia had given her a sort of mastery over him in spite of her dependent condition" (396). He assumes that it is mere posing on her part and continues planning when she will give him the jewels. When he becomes fully aware of her wilfulness in spite of his insistence he asks, "Do you mean to say that you will not do as I tell you?" (396). He is quite shocked and contemplates hostility but "there was nothing he hated more than to be forced into anything like violence even in words"; and the reader may recall his feelings about stooping to kick creatures even if he might feel like it.

When Grandcourt leaves it is not the absence of diamonds which bothers him so much as "a sense of imperfect mastery" (399). The desire for mastery more than the possession of material goods drives Grandcourt. He wants all those under his control, be they man or beast, to submit to his every request. But Lydia has played her part well, aware of and choosing her subjection to Grandcourt. She is Fetch to Gwendolen's Fluff. Her dominant desire is for Grandcourt to marry her; unlike Gwendolen, she is an impassioned women who truly feels and desires love; like Fetch, she has a constancy which enables her to sit at her master's feet bearing his games.

When the reader is introduced to Lydia Glasher's residence at Gadsmere the

colour and demeanour of the place is black and the "district is in mourning;--except when the children were playing on the gravel with the dogs for their companions" (385). And when Grandcourt arrives, the children retreat to the garden where they dance and chat with the dogs (391). The little joy that exists in this world is the meeting of human and animal in camaraderie. Perhaps another implication of this scene is that the Glasher children are like the dogs of Grandcourt, only worse off. He touches the head of his namesake and pats the girls under their chins before kissing them--actions reminiscent of his feigned affection for Fluff. Later in the novel Gwendolen recalls that Grandcourt had described Gadsmere as "a dog-hutch of a place in a black country" (615)--a "dog-hutch" being a term that can denote the abode of dogs or a derogatory expression describing a house as a hovel. The implication is clear: Grandcourt views the place and the people who inhabit it as insignificant animals.

In the novel Grandcourt's primary effort is to master his latest pet, Gwendolen. Her predisposition to *pethood* is made evident early in the novel: "Having always been the pet, and pride of the household . . . a princess in exile" (53). This makes Gwendolen sound more like a possession than a person; as I suggested earlier, the term pet carries with it a number of associations which are negative in nature. But at the beginning of the novel, Gwendolen is anything but a pet. Her undomesticated and somewhat wild nature is highlighted by her participation in both gambling and riding after the hounds, an activity that women seldom participate in, and a venture her uncle feels is "unseemly in a woman" (102). Gwendolen not only joins in the hunt but allows herself to be aroused by the frenzy of the activity:

> Thus Gwendolen felt no check on the animal stimulus that came from the stir and tongue of the hounds, the pawing of the horses . . . in feeling something like a combination of dog and horse . . . (102)

Initially then Gwendolen is presented as very much a wild and free spirit, and a not yet fully domesticated young woman. However, this depiction of her is suddenly and drastically altered after she is married.

The change in Gwendolen's internal and external states is made clear on her post-marriage visit to the Abbey, which has been transformed into, among other things, stables for the horses and kennels for the hounds. Daniel Deronda, unconsciously, or perhaps with heightened consciousness, removes his hat "as if they had entered a room or actual church" (473). Grandcourt's reply to such an action is, "Do you take off your hat to the horses?" to which Deronda returns, "Why not?" (474). Grandcourt exhibits little regard for animals of any kind, human or otherwise, and he can only ridicule anyone that displays even the smallest affection towards creatures which should, in his opinion, be mastered.

This incident seems to alter Gwendolen's demeanour, and as the group moves on to the cloister she lingers "behind to look at the kennelled blood-hounds, perhaps because she felt a little dispirited" (475). But dispirited hardly describes what she truly feels. She herself is kennelled and it is that association which causes her lingering look at the hounds. As with Sir Hugo's transformation of the Abbey, Grandcourt has succeeded in taking an ancient, religious site--marriage--and turning it into a prison, a kennel of sorts, for his new bride.

And it is while she is at the Abbey, in the presence of Deronda, that she acknowledges to herself her circumstances--she is no longer in control of her own life. Her proud and resistant spirit has been rendered silent and helpless;

Grandcourt has gained a mastery over her in only seven weeks of married life. She comes to the realization that Grandcourt

> delights in making the dogs and horses quail: that is half his pleasure in calling them his. . . . It will come to be so with me; and I shall quail. What else is there for me? I will not say to the world, 'Pity me.' ( 482)

Gwendolen perceives that her lot will be that of the animals she has just observed. Contained and confined within her marriage to Grandcourt, she will come and go as he determines; her dream of an "easy arrangement of her future power over her husband" (478) has been recast as a nightmare.

Later, suggesting her further decline and subjugation, the narrator likens Gwendolen to a lap-dog.

> But a lap-dog would be necessarily at a loss in framing to itself the motives and adventures of doghood at large; and it was as far from Gwendolen's conception that Deronda's life could be determined by the historical destiny of the Jews . . . and so vanish from her horizon in the form of a twinkling star. (607)

This passage implies several things about Gwendolen, and indirectly about dogs. First of all it makes the direct comparison between Gwendolen and a lap-dog. And the lap-dog the reader must have in mind is Fluff. Is this what she has become--a mere piece of fluff in the world when juxtaposed against Deronda's lofty claims and aspirations? Gwendolen has developed into Grandcourt's lap-dog, receiving much the same treatment which Grandcourt bestows upon his non-human pets. Her marriage to Grandcourt has resulted in a narrowing of her life; she is a "small parcel of animal warmth" for Grandcourt, an adornment for his person, to be cared for certainly, and to be granted attention at Grandcourt's whim.

Eliot also makes an indictment against lap-dogs in this passage; she suggests that the lap-dog is not fully a dog, or at least not living life as a dog

should. This proposition should not sound all that strange to those who recall Dorothea Brooke's comments that such a dog, bred as a mere pet, is parasitic and it would be better off not to have been born. The narrator of Middlemarch declares the Maltese "one of nature's most naive toys" (22), and, although Gwendolen does not appear to be naive on the surface, she undeniably shows poor judgment in marrying a man such as Grandcourt. With her knowledge of Lydia Glasher and the accompanying warning, what kind of life did she expect to have with Grandcourt? The moral is clear: beware of men bearing lap-dogs.

There are a few other occasions in the novel in which Eliot seems to be commenting as much on the nature and use of dogs as on the human animals who own them. Lady Mallinger is described as "mov[ing] about in her black velvet, carrying a tiny white dog on her arm as a sort of finish to her costume" (457)--another lap-dog, we can assume. In this instance the dog is used as adornment. Possessing little more value than fine clothing, the dog has been reduced to adding value to its owner; its own existence a mere accessory to its owner's overall fashion statement. The reader can discern that Eliot in no way supports such a use of the dog as she uses the word "costume" instead of more usual terms like dress, outfit, or apparel. Although Eliot is using a metaphor, her analysis is not so far from the truth. Using animals as adornment has been a novel practice at different times and places. In the latter part of the nineteenth century in Mexico, women would pin beetles on themselves as crawling jewellery. Such action is only one step removed from making the animal an art object--the emphasis on object. Seneca recounts that some tame lions in Rome had their manes gilded, and Pliny reports of earrings put on pet murena (see Tuan 75). How far is Gwendolen from

being mere adornment for Grandcourt? How close is she to becoming an object, even if a beautiful one?

Another brief example of the use of dogs for questionable purposes is recorded the day of Gwendolen's wedding. The narrator recounts a portion of a conversation between a miller's daughter and her mother, Mrs Girdle, in which the mother tells the daughter of an incident that her mother told her: "I've heard my mother say Squire Pelton used to take his dogs and a long whip into his wife's room, and flog'em there to frighten her" (400). The reporting of this incident at this time to a young woman who has little to look forward to but marriage seems peculiar or at least inappropriate. Dogs are used as objects of punishment, victims of abuse, to induce fear in women. Using dogs in this way is a conceivable outgrowth of Grandcourt's seemingly inconsequential jealousy-inducing scene early in the novel. Eliot does not show the reader the spectacle of a man beating a dog but has it related by one person who heard it from another. The reliability of the story is suspect as it takes on almost fable-like characteristics: it is hearsay related for the purpose of warning young women. But whose purpose does the warning serve? The would-be husbands/masters benefit by creating fear and deference to their authority, as the tailor makes clear upon hearing the story: "A quarrel may end wi' the whip, but it begins wi' the tongue, and it's the women have got the most o' that." But his comment and the male moral purpose is undermined by Mrs Girdle's reply that, "The Lord gave it 'em to use, I suppose; He never meant you to have it all your own way" (401). Here as in other places in her novels, Eliot links the cause of animals with that of women. Neither dogs nor women should be treated in this fashion--neither should be treated as objects or mere possessions to

be beaten or whipped to appease the male ego.

Having been made into a lap-dog of sorts, Gwendolen has reached the stage of domestication which breeds, among other things, boredom--lap-dogs do very little but sit around waiting for their master's minimal orders. In Animal Victims in Modern Fiction, Marian Scholtmeijer cites Jean-Paul Sartre's biography of Gustave Flaubert in her discussion of the relationship between the boredom and victimization of animals:

> It seems clear that household animals are bored; they are homunculae, the dismal reflections of their masters. Culture has penetrated them, destroying nature in them without replacing it. Language is their major frustration . . . . Haunted by the sense of something missing, he [the domesticated animal] lives out the impossibility of transcending himself by forgetful relapsing into animality; nature is discovered through resignation. Boredom with life is a consequence of the oppression of animals by man. . . . If Gustave shares this nostalgia with the beast it is because he too is domesticated. (137-39)

Gwendolen becomes, rather quickly, a reflection of Grandcourt's embracement of boredom. Grandcourt's entrance into the novel reveals a man who is bored with life. The first words we hear from Grandcourt's mouth are "I used to think archery was a great bore." And although he has "left off shooting" (we can assume because he was bored with it) he still participates in the hunt because, as he says, "One must do something" (147). That Gwendolen is attracted to such a man expresses her own boredom, or at least her fear of boredom: "Gwendolen reflected that the life of an unmarried woman . . . must necessarily be dull through all the degrees of comparison as time went on" (148). After a brief period of married life boredom has settled in, but it is a special kind of boredom produced by Grandcourt's mastery. He has *domesticated* her in the crudest and most pejorative sense of the word. Gwendolen, aware of her lagging existence and intending to do

something about it, tells Grandcourt that she is thinking of taking singing lessons. Grandcourt's response is a lethargic, "Why?".

> 'Why?' echoed Gwendolen, playing at sauciness; 'because I can't eat *pâte de foie gras* to make me sleepy, and I can't smoke, and I can't go to the club to make me like to come away again--I want a variety of *ennui*.' (648)

Gwendolen wants to "find excitements that would carry her through life" (483) but all the options she can think of--gambling, appearing in society, men, accomplishments--cease to excite her as they have become "clad in her weariness and disgust" (484). Gwendolen's voice has been taken away from her; like Squire Pelton's wife, she has been quieted by fear--her once opinionated and vibrant spirit crushed. She cannot speak as she once could and so Gwendolen wants to sing, both to relieve the dullness of her existence and perhaps also to express herself with a voice that she has lost, or rather which has been taken away from her.

Gwendolen is not the only one who has life taken away because of Grandcourt's contagious ennui. Grandcourt's boredom proves to be the cause of his own death. Hours before he dies, Grandcourt voices his desire to go sailing, because it is the "least boring of anything we can do" (742). Until the end of his life, Grandcourt suffers from a boredom that destroys not only him but everything and everyone he chooses to master. But, I would suggest, Grandcourt's death is also a result of the ennui that he transfers to Gwendolen. Earlier in the novel, at their first meeting, Gwendolen relates her view of the status of women to Grandcourt:

> We are brought up like flowers, to look as pretty as we can, and be dull without complaining. That is my notion about the plants: they are often bored, and that is the reason that some of them have got poisonous. (171)

Having to lead a dull life without complaining and be pretty has taken its toll on Gwendolen--she has become bored and poisonous. By the time the sailing scene occurs she feels that

> The walls had begun to be an imprisonment, and while there was breath in this man he would have the mastery over her. His words had the power of thumbscrews and the cold touch of the rack. (744-45)

To oppose Grandcourt, she reasons, is "to act like a stupid animal unable to measure results" (745). But she has exhibited the inability to measure results in marrying Grandcourt in the first place. The harsh reality of his power over her is contained within the use of words which suggest torture. Tuan asserts that "Contact with power often ends in death" (12). The death he speaks of is usually that in which the powerless or the weak are vanquished by the strong and "what was once alive becomes inanimate matter." If the weak manage to avoid death, Tuan contends, the result is that "animals [turn] into beasts of burden and pets. And humans . . . become 'animals' and 'things' or playthings" (12). But Eliot reverses the pattern in her story. It is the domineering and seemingly invulnerable one who succumbs to death: a death that liberates Grandcourt's pets and playthings. This does not mean, as the text makes clear, that the lives of any of these people will be easy or even improved--emancipation unlike subjugation has no guarantees or predictability other than unpredictability. Thus the reader can wonder what Lush's life will be like without Grandcourt telling him what to do: his dog's life has been displaced and he has been offered the life of a human; will he take it or seek the ease and comfort of another lazy subjugation? Lydia Glasher, a mere plaything for Grandcourt, although released somewhat from her dependency upon Grandcourt when he marries Gwendolen, is now fully delivered from the tyranny of

Grandcourt's *love*.

And Gwendolen in receiving the greatest degree of liberation also seems to acquire the greatest suffering and uncertainty. Enshrouded in a dark and life-destroying ennui, and her very nature poisoned, she can think of nothing that even remotely attracts her or causes feelings to arise from within her; and it is with this self-awareness that Gwendolen turns to Deronda for solace and purpose--he becomes for her a *priest*, a confessor, and a guide to direct her, she hopes, to a new life.

Having gone on at length without more than alluding to the title character of the novel, I can identify with critics such as F.R. Leavis who called "the good part of Daniel Deronda" (85) Gwendolen Harleth, and Barbara Hardy who, in her introduction to Daniel Deronda, admits that her "analysis has also been in danger of cutting the novel into two parts" (Intro., 21). My cutting up of the novel has less to do with literary judgement than with the nature of the topic in hand. Daniel Deronda is one of the few main male characters who do not own a dog in the novels I have discussed. He does not relate to others as animals, he is not referred to as a dog, and he is involved in only one scene in which canine imagery is present. Even in this scene he is listening rather than speaking. Mr Vandernoodt is telling Deronda of the dilemma facing Grandcourt over the two women in his life: "I wonder what sort of part he'll make of it. It's a dog's part at best" (487). "Grandcourt can bite, I fancy" is Deronda's reply. In the same conversation, Mr Vandernoodt tells Deronda that he "felt inclined to kick" Grandcourt because he walked away in the middle of Vandernoodt's telling of a story. The image of kicking takes us back to Grandcourt's thoughts about kicking a dog and kicking

Lush. The absence of canine imagery and characters associated with the central figure in the novel is an issue that I shall address more directly at the end of this chapter.

Here, in an effort to avoid cutting up the novel, I would like to offer a possible, albeit speculative, reading of the novel and the main character, based upon what I have already said about the Grandcourt/Gwendolen relationship. Although there is an absence of canine images in the Deronda-Gwendolen relationship, I would like to use Tuan's terms of dominance and affection to connect this relationship to the more abusive and damaging relationship already discussed. I suggest that this relationship of dominance is played off against a relationship of affection. If Grandcourt's relationship with Gwendolen has produced a victim, Deronda's relationship with her, I would submit, has produced a pet. The difference, I hope to show, is that Gwendolen willingly embraces and desires this relationship of affection in spite of its destructive results.

A good place to start is with Deronda's concept of affection. Unlike Grandcourt, Deronda is not overcome by ennui, nor does he induce boredom in those with whom he comes in contact. He does not seek to have mastery over others, and yet he does possess a kind of power over many people--Hans, Mirah, Mordecai, and Gwendolen. The basis of his power is affection. He tells Gwendolen that "affection is the broadest basis of good in life" (470). But is he speaking of a sentimental affection usually directed at people? Not exactly:

> But to care about them [ideas, knowledge, wisdom] is a sort of affection. . . . Of course it makes a difference if the objects of interest are human beings; but generally in all deep affections the objects are a mixture--half persons and half ideas--sentiments and affections flow in together. (470-71)

Deronda is as much concerned with the idea of helping this lost soul as he is with Gwendolen herself.

In the opening scene, Daniel's initial response to Gwendolen is a series of questions rather than judgement. Daniel examines himself as he examines her and questions why there is the feeling of coercion rather than longing. This term "coercion" is used again in the text when the narrator explains it more fully:

> Young reverence for one who is also young is the most coercive of all: there is the same level of temptation, and the higher motive is believed in as a fuller force--not suspected to be a mere residue from weary experience. But the coercion is often stronger on the one who takes the reverence. Those who trust us educate us. And perhaps in the ideal consecration of Gwendolen's, some education was being prepared for Deronda. (485)

Initially it is perhaps Gwendolen's physical attraction which is coercive, but it is the pedestal on which she places him and the trust that Gwendolen has in him that prove the constraining factors on Deronda. In accepting her invitations to talk, in listening to her feelings and inner thoughts, and in responding to her "tell me what to do," Deronda is obligated and in fact obligates himself. Gwendolen is, unknowingly or knowingly, coercive in forcing the role upon Deronda, in misreading him from the beginning as a judge. Deronda accepts, knowingly or unknowingly, the role that she assumes of him.

Gwendolen's initial response to Deronda is one of interpretation. She seeks to decipher Deronda's gaze, but is she accurate in her assessment?

> The darting sense that he was measuring her and looking down on her *as an inferior*, that he was of different quality from the human dross around her, that he felt himself in a region outside and above her, and was examining her as *a specimen of a lower order*, roused a tingling resentment which stretched the moment with conflict. (38) (emphasis mine)

The irony of this passage is that it is Grandcourt and not Deronda who treats her in

this way. These are her thoughts and not Deronda's. She places him above herself and assumes him to be her judge. Deronda's actual feelings are almost irrelevant at this point; what matters are what Gwendolen thinks he is thinking, and the fact that later she places Deronda in the very role that initially causes her to resent him. Gwendolen gives Daniel this power upon seeing him before she knows anything about him. She assumes from his judging gaze that he knows things about her that she does not know.

But the full impact of this mutual gazing session is not felt until after her marriage to Grandcourt when she realizes that "the cord which united her to this lover and which she had hitherto held by the hand, was now being flung over her neck" (402). And it is once she realizes that she no longer has control of the reins of her life that she turns to Deronda. If, as Tuan proposes, affection is dominance's anodyne, then Gwendolen, aware of her state of subjugation, seeks out a relationship that will relieve the stress and pain of her union with Grandcourt--and she finds such a relationship with Deronda. Four major meetings take place between Deronda and Gwendolen--all of which occur after her marriage to Grandcourt. They take place as follows: at the New Year's Eve dance (ch. 36); in the library (ch. 36); at Gwendolen's home (ch. 48); and after Grandcourt's drowning (ch. 56). In these meetings Deronda takes on several roles including that of father, confessor/priest, and therapist. Tuan states that, "Affection mitigates domination, making it softer and more acceptable, but affection itself is possible only in relationships of inequality" (5). All of these relationships are ones of inequality and include aspects of domination. That these relationships also contain affection does not alleviate the more negative aspects of their association.

Gwendolen is clearly inferior to Deronda and her constant awareness of this drives her to seek greater intimacy with him.

In the opening scene of the novel, we see the beginnings of Deronda's assumed evaluation of Gwendolen and the expectations she thinks that Deronda has of her. In this scene the issue of control is also brought to the fore. Gwendolen is winning at gambling and feels in control. When she loses, she blames Deronda's gaze for somehow controlling the game of chance. Receiving the letter from her mother which destroys her confidence in a life of "luxurious ease" (44), Gwendolen becomes increasingly aware of her lack of control over her own life. From this point onward, Gwendolen is continually confronted with her inability to control her life and the world. She has no control over her father's absence or Grandcourt's relationship with Lydia and the resulting children.

Having lost control of her life to Grandcourt she further relinquishes her control to Deronda. She becomes dependent on Deronda for her education, thinking, and image of herself. She repeats the phrase "Tell me what I can do" (501, 672, 836) so often that it becomes her signature in the novel. Her behaviour is more suitable to a servant or a dog waiting for its master's every command than for an autonomous human being. In a discussion concerning music, Gwendolen declares Deronda "a first-rate judge . . . I think his opinion is an authority" (649). Although the issue is music, one need not push the words or meaning too far to realize that Deronda has become Gwendolen's authority on almost everything. Having given up her intellect and volition to Deronda, she allows him access to her moral being as well: "in some mysterious way he was becoming a part of her conscience" (468). She lives merely to please Deronda, learning "to see all her acts

through the impression they would make on Deronda" (737), and becomes willing "to do anything that would give her a higher place in Deronda's mind" (829). She exists for Deronda; she wants to be the ideal that she thinks is in Deronda's mind, and she is willing to subordinate her own needs and desires for those of Deronda: "I should like to be what you wish" (672), "I will lead any life you tell me" (765). After Grandcourt's death her desire to be in Deronda's presence reaches disturbing proportions in her sobbing declaration, "Who else is there?" (841). There is no one else. Deronda has become everything to her; and even she herself, the core of her being that desires, chooses, thinks, and feels, no longer exists independently of Deronda. It can be argued that in all of this Deronda is passive, and that is true to a point. He is not actively dominating her. However, the antithesis of domination, according to Tuan, is dependency and obedience (172). And Gwendolen, as presented, is dependent upon and obedient to Deronda. Thus, if only by this inverted reasoning, Deronda dominates Gwendolen.

Having established Gwendolen's dependency upon Deronda, I would like now to look at Deronda's contribution to Gwendolen's problems, and his part in making a dependent pet of Gwendolen. If Deronda does not encourage her dependency on himself then he certainly does not discourage it. He is cognizant of her unhealthy dependence on him but he is unable to act on her behalf. At first he is only alarmed at her "precipitancy of confidence towards him" (501). Later he comprehends the power his words have over Gwendolen and he rightly becomes "afraid of his own voice" (673), and "painful[ly] conscious that to her his words might carry a promise which one day would seem unfulfilled" (765). He does nothing though but keep talking. Once he is engaged to Mirah and his life's

purpose is to be found in another land, he has "rushing images of future difficulty" (765) and an increasing comprehension "in the nearer or farther distance [of] a coming wrench" (842). None of these perceptions cause him to act on her behalf to rid her of delusive and dangerous dependency. Near the end of the novel the reader is told something about Deronda that Gwendolen never knows: "her dependency on Deronda tended to rouse in him the enthusiasm of self-martyring pity rather than a personal love" (813). For dependency to arouse personal love is harmful if this is, as it is often presented, a therapeutic relationship, but almost as detrimental is Deronda's response to Gwendolen's dependency. Deronda's pity for Gwendolen results in his inability to tell her the truth for fear that he may hurt her feelings. His martyr-complex suggests that in not discouraging Gwendolen's dependency on himself, Deronda is revealing his own dependency on her for feelings of worth and usefulness.

But how do all of these things relate to the creation of a pet? I turn again to Tuan who questions what prompts one person to attend to or be affectionate toward another person or thing; he concludes that,

> Attention may be the result of genuine affection, which is the flow of warmth and protective love from the strong to the weak, from the superior to the inferior: thus parents love their young children, the mistress grows fond of her personal maid, a man becomes attached to his dog, and the proud man patronizes his body.
>
> Pets are part of one's personal entourage. They are physically and emotionally close to their owner. They can be taken for granted and yet are never out of their owner's mind for long. Relationship to pets is intimate. (162)

Deronda has established an intimate relationship with Gwendolen, but what is the basis of this intimacy? It is not the intimacy of shared friendship, equality, or love. A pet, human or otherwise, still has value for its owner. That value though, as

Tuan suggests, may be more related to the self than the other. Deronda has affection for Gwendolen, but the reader must recall that he has heard Deronda say that "generally in all deep affections the objects are a mixture--half persons and half ideas--sentiments and affections flow in together" (470-71). Gwendolen embodies, like others with whom Deronda has relationships, this combination of "half persons and half ideas." Hans, Mordecai, and even Mirah serve much the same purpose in the life of Deronda--they are all, to a greater or lesser degree, a part of his entourage, his admirers ready at any moment to sing his praises.

Deronda's intimacy with Gwendolen is so great that he can provide her with the form of an ideal figure for her to live up to: "the best of women, such as make others glad they were born" (840). In what ways does this help Gwendolen? Deronda supplies her with an idealization which has no support in her character or her history--what is the basis for his assumption that she can be "the best of women, such as make others glad they were born"? What does he know of Gwendolen? She gambles, marries a man who was involved with another woman at the time, and, for all he knows, contributes to the death of her husband--hardly material that will make others glad to be alive. The figure he holds up for Gwendolen to emulate is his own supposition, his own desire, his idealized woman and self. This prompting towards his ideal removes her further from her real self, from what she is and therefore from what she can be, thus preventing her from realizing her own human potential.

Such action is only one step removed from dehumanizing another. Tuan indicates as much when he states:

> How great is the temptation for the powerful to reduce their pets (plants, animals, and humans) to simulacra of lifeless objects and

> mechanical toys--to the sort of frozen perfection that only the inanimate can attain. (4)

This assertion is, on the surface, much truer of Grandcourt's treatment of Gwendolen than Deronda's. Grandcourt poisons and crushes Gwendolen's spirit in order to reduce her to an object, an animal. In contrast, Deronda holds up a kind of perfection which Gwendolen can never realize. That Grandcourt's reduction of Gwendolen is the more savage and inhumane of the two I would not debate, but that fact does not negate Deronda's own diminishing of Gwendolen.

The final picture of Gwendolen is in the form of a letter she has written to Deronda for his wedding and departure. Throughout the novel Gwendolen clings to the words of Deronda, and her final letter emphasizes that his words are her life blood, and enable her to bear his absence from her. Simon During recognizes the therapeutic nature of Daniel's words, though he suggests that "the imperative voice lends them a moral menace that therapy will lose in psychoanalysis" (99). Nevertheless Daniel lives on in the words which she cherishes. Her main concern is for him, and any grief which he might be feeling. This reveals how much she has become dominated by Deronda--her own loss, her emotions, become secondary to what Deronda may be feeling.

Has Gwendolen been any less victimized by Deronda? Is she any less an animal to him than she was to Grandcourt? Or has she merely exchanged one form of dominance for another? From the beginning of the novel we can see Gwendolen's need for approval, and that her neurotic needs and problems are a direct result of her mother's problems (52). Her need for approval is first directed towards her mother and later towards Deronda. This is a progression, albeit small, but at the end of the novel she has little choice but once again to look to her

mother for her identity and the approval that she so desperately desires. Gwendolen seems much stronger at the beginning of the novel--perhaps not as likeable (is it our sympathy for her in the end that makes her appear more likeable?)--and she depicts a much more vital being. In the end she is the "unhappy ghost" (753) and the "melancholy statue" (841). Or as Simon During pictures it, "Gwendolen ends the novel in purgatory, confined to her house, pitied perhaps but neither punished nor treated" (96). And this is precisely the rationale behind my presentation of Daniel Deronda as a dominator instead of a liberator; he does not and cannot provide the treatment Gwendolen so desperately needs and desires. The title of the novel indicates as much: the focus is on Daniel Deronda, not Gwendolen, and it is Deronda who finds his place in society and disappears into the rising sun with poise and purpose while Gwendolen is left shrieking in the night as the world swallows her. I hear those screams, hysteric in nature, long after Deronda's boat has left the harbour; I hear Gwendolen telling her mother, and Deronda in the occasional letter, but mostly herself, that she will live and be better. However, I do not believe her any more than I accept Deronda's claim that she can be "one of the best of women, who make others glad that they were born."

Having offered a rather negative interpretation of the Deronda-Gwendolen relationship, I would like to suggest a possible positive connotation to what I have said. In not using canine images to depict or symbolize Gwendolen's relationship to Deronda, and in not having Deronda discuss, allude to, or even own a pet dog, Eliot may be communicating to the reader through absence rather than presence. In spite of the negative aspects which I have noted, there are hopeful signs in this relationship when contrasted with Eliot's earlier novels and their endings. This

*affectionate* relationship seems to have advantages. As I have stated, Gwendolen's domination by Deronda is due more to her actions than to his--she embraces his domination of her life and there is more coercion on her part than his. Unlike Grandcourt, or Arthur Donnithorne, or Tom Tulliver, or Sir James Chettam, Deronda, in spite of his affectionate domination of Gwendolen, seems to appreciate and value women in and of themselves.

Like the hero of Daniel Deronda, the heroine is also different from other Eliot protagonists. Unlike Hetty in Adam Bede, Gwendolen is not isolated from society in the process of learning the language of sympathy; in contrast to Dinah, who sacrifices her vocation to be with Adam, Gwendolen is sacrificed because Deronda's vocation takes him away from her and, in fact, she is challenged to find a suitable calling for herself; similar to Dorothea in Middlemarch, Gwendolen loses her husband, but the difference is that Gwendolen does not remarry. Dinah marries and is made more complete (that is, she is made both more likeable and whole) in the union, but there is no such fortune for Gwendolen. Like many women in Eliot's novels--Hetty, Maggie, and Dorothea, for example--Gwendolen is reduced psychologically if not materially to the level of an animal, but it is only in her case that we find an active resistance, even if unconscious, resulting in an instinctual and devastating act--Grandcourt's death. She is *unmarried* and her potential wholeness is possible through her *loss* of Grandcourt and separation from the object of her desire, Deronda. Gwendolen's loss of Grandcourt without the accompanying gain of Deronda is a kind of compromise for a nineteenth century novel, suggesting that there is hope for her, not an easy future, but hope that has nothing to do with a man. As Gillian Beer states of Gwendolen:

> She is taken to the edge of plot, out of the marriage market, out of the ordering of inheritance. This is as far as her freedom can go--but for a George Eliot novel it is a long way. (Darwin's Plots, 233).

And it is a long way from Adam Bede to Daniel Deronda. The novels are written less than twenty years apart, but they represent a large distance traversed by the author. Her heroine is left on her own and free--victimized by Grandcourt and affectionately dominated by Deronda, she survives. For me, she is still shrieking in the night, but at least she has not been silenced like so many heroines before her--she has a voice.

And perhaps it is appropriate to let the dog share the last word in this discussion. Gwendolen's future does not hold the same promise as that of Deronda, but neither has she remained a Fluff. Unlike the dogs in Eliot's other novels we have looked at, Fluff and Fetch are given little character or personality. They are not a part of the family in the same way that Mumps or Gyp or even Yap are. It could be argued that this final depiction of dogs reveals Eliot's perception of animals and their place in society--mere adornments or non-human animals to be kicked around, having no intrinsic value in and of themselves. To come to this conclusion is to read the novel incorrectly; it is akin to interpreting the fate of Gwendolen Harleth as Eliot's pronouncement on the place of women instead of acknowledging the failure of men and society to allow women their proper place and value in the world.

If this were Eliot's only use of dogs the reader would have a right to question her stance, but her profuse use of dogs throughout her texts suggests a much more thoughtful and humane attitude. Early in Daniel Deronda, as in all the novels discussed, Eliot makes reference to man's relationship to the canine

community. Unlike the other novels, Daniel Deronda in its initial reference does not present a character relating to a real dog, but rather the narrator makes a general comment that can be missed because of its subtlety:

> A human life, I think, should be well rooted in some spot of a native land, . . . a spot where the definiteness of early memories may be inwrought with affection, and kindly acquaintance with all neighbours, even to the dog and donkeys, may spread not by sentimental effort and reflection, but as a sweet habit of the blood. (50)

This passage suggests and perhaps frames Eliot's view of animals. Man is once again not debased or brought down, but rather animals, and dogs in particular, are elevated. Their status may not be equal to that of humans, but Eliot presents them as neighbours, part and parcel of the community. Eliot's affection for non-human animals is not, as she clearly states, of the sentimental variety--a genre Scholtmeijer classifies as a kind of "sentimental anthropomorphism" which may prevent abuse but destroys animal autonomy in the process (63). Eliot's affection towards animals is not put on and seen as different from man's obligation to man. It is an aspect of being truly human--a habit, yes, but a sweet habit.

The last mention of dogs in the novel brings the image and use of the dogs in the text full circle. Gwendolen's world has collapsed with the death of her husband and the coming departure and marriage of Deronda. In the midst of such emotional turmoil, she begins to take "the ordinary good of existence, and especially kindness, even from a dog, as a gift above expectation" (866). Perhaps this image of Gwendolen, more than any other, suggests hope. With a new sensitivity to the world around her and an other-directed ambition--to be "the best of women, who make others glad that they were born"--Gwendolen is sure to find a spot in the world.

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## ELIOT'S CAST OF CANINE CHARACTERS

| TEXT | NAME | BREED | OWNER |
|---|---|---|---|
| SCENES OF CLERICAL LIFE | | | |
| (1857) | Jet | King Charles spaniel | Countess Czerlaski |
| | Ponto | setter | Mr Gilfil |
| | Rupert | bloodhound | Cheverel |
| **ADAM BEDE** | | | |
| (1859) | Fido | pug | Lydia Donnithorne |
| | Growler | bulldog | Hall Farm |
| | Gyp | sheepdog | Adam Bede |
| | Juno | setter | Mr Irwine |
| | Pug | pug | Mrs Irwine |
| | Trip | terrier | Poysers |
| | Trot | spaniel | Arthur Donnithorne |
| | Vixen | turnspit | Bartle Massey |
| | | bloodhounds | Arthur Donnithorne |
| | | bull terrier | Will Baker |
| | | fox-hounds | Poysers |
| | | Juno's pups | Mr Irwine |
| | | sheepdog | Alick |
| | | spaniel | On cart with Hetty |
| | | terrier | Chad |
| | | Vixen's pups | Bartle Massey |
| | | whelps | Arthur (Poysers) |
| **THE MILL ON THE FLOSS** | | | |
| (1860) | Lolo | -------- | Lucy Deane |
| | Minny | King Charles spaniel | Lucy Deane |
| | Mumps | bull terrier | Bob Jakin |
| | Toby | mongrel | In Punch show |
| | Yap | terrier | Tullivers |
| | | "cur" | gypsies |
| SILAS MARNER | | | |
| (1861) | Fleet | deerhound | Squire Cass |
| | Snap | terrier | Eppie |
| | Snuff | spaniel | Godfrey Cass |
| ROMOLA | | | |
| (1862) | Mischief | staghound | Dolfo Spini |
| FELIX HOLT | | | |
| (1866) | Puff | Blenheim spaniel | Mrs Transome |
| | Moro | King Charles spaniel | Transome |
| | Nimrod | retriever | Mr Transome |
| **MIDDLEMARCH** | | | |
| (1871-72) | Blucher | -------- | Bulstrodes |
| | Brownie | mongrel | Garths |
| | Fag | sheepdog | Mr Dagley |
| | Fly | terrier | Mrs Farebrother |
| | Monk | St. Bernard | Dorothea & Celia |
| | | setters | James Chettam |
| | | Maltese | James Chettam |
| | | spaniel | Bulstrodes |
| | | Newfoundland | Garths |
| | | spaniel | Lydgates |
| **DANIEL DERONDA** | | | |
| (1876) | Fetch | spaniel | Grandcourt |
| | Fluff | Maltese | Grandcourt |
| | | tiny white dog | Lady Mallinger |